



No 8041.59



74 Feb 24.

1913

A. Oct 25

NOV 29 AM

W. OCT 10

1915

SEP 22

MAR 17 1933

June 19

MAY 28 1938



Digitized by the Internet Archive
in 2012 with funding from
Boston Public Library

<http://www.archive.org/details/revisedenlargede00pete>

REVISED AND ENLARGED EDITION OF A NEW AND THOROUGH

SYSTEM *FOR THE* PIANO

Including

The First Principles of Harmony,

BY

Franz Petersilea,

Price \$3.

BOSTON.

WHITE, SMITH & PERRY, 298 AND 300 WASHINGTON STREET.

Phila. : Lee & Walker.

N. York : J. L. Peters.

Cleveland : S. Brainard Sons.


Entered according to Act of Congress, A.D. 1872, by Franz Petersilea, in the Office of the Librarian of Congress, at Washington.

136,957

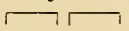
EXPLANATORY REMARKS.

THIS new edition of Petersilea's Piano Forte System, has been enlarged and made more serviceable to the public by having scale and octave exercises written out in full, instead of trusting to the ability of the pupil by mere hints; many of the lessons are furnished with explanatory remarks now, which were omitted in the former edition, and additional pieces have been added, in order to make the ascent more gradual, the progress less abrupt.

The plan of this book is original, and the result of forty years' experience. It will be seen that it differs entirely from other Methods and Instruction Books, and owes its existence to the author's conviction that it was *wanted*. The most glaring inconsistencies are often seen in the first lessons, by which pupils acquire faults which years of care and labor can never entirely remove. Take, for instance, the following exercise

from Beyer:  etc. Here you cannot possibly expect that a beginner will properly connect with a correct finger-stroke the upper notes for the right hand, while the left hand has these single notes, which need a different action, — a stroke from the wrist. But is it reasonable to demand two opposite movements before having learned each one separately? Both hands will move alike, in such a manner that neither finger nor wrist-action is used, but the keys are pounded in a stiff manner by the arms.

An evil of extraordinary magnitude is the false use of the slur. Even composers of the greatest celebrity, Chopin, for instance, make use of it in such a manner, that one might suppose the thing was intended only for an ornament or flourish of penmanship. It is a positive fact, that writers of genius bestow little or no attention upon the accuracy, plainness and beauty of their manuscripts; their creations live in their minds, and if they have their own music written or printed before them, faults innumerable will escape their eyes, because they see only with their mind. Engravers are rarely musical critics, but mechanics who endeavor, to the best of their ability, to decipher the unreadable scrawl, who are satisfied if they can read the notes, and do not trouble themselves about the correct pointing of slurs, whether they are an inch too long or only half an inch too short. How much such negligence helps to confuse the understanding about correct phrasing and accentuation, every intelligent and conscientious teacher must be aware. Great composers are not necessarily good performers, but rarely, only exceptionally *good teachers*.

One of the chief objects of this book is to teach correct phrasing and accentuation, to make the scholar aware of the true meaning and use of every written sign in music, and ultimately produce good readers and correct performers. Lines like these , (unused in music,) are frequently employed here, to make the phrasing conspicuous. When the mind has been properly instructed in this branch of knowledge from the *outset*, it will not fail to analyze the compositions which are presented at a later time.

Many of my most valuable ideas have been neighborly borrowed and appropriated in the manufacture of new Instruction Books, but so strangely are they mixed up with the faults and inconsistencies of old standing, that but little benefit can be derived from them.

Music, in its highest development, is the language of feeling and passion, but in wishing to become a good performer the *education of the musical sentiment must be postponed until a correct technic is acquired*. There may be many other teachers who hold this opinion, but alas, what means have they to reach this end! The popular Instruction Books furnish no means for such a purpose; for they are a jumble of sense and nonsense, meritorious compositions and insignificant twaddle; studies and recreations so absurdly joined together that they must necessarily defeat each other. There are certainly enough exercises and studies in existence to answer any purpose; but the difficulty is this, that a great many teachers have not the knowledge or

proper opportunities to make a suitable selection. Besides, some finger exercises, like those of Aloys Schmidt and Henry Herz, will destroy by their dry and repulsive character all interest for practise in a young beginner; and nothing is left to the poor, well-meaning teacher but to hunt up the most pleasing little recreations and popular tunes to take off the bitter taste of that odious pill.

The plan of this book is *to lead the scholar consistently from absolute technical to emotional or expressive playing, yet avoiding anything which is monotonous and tiresome.*

As soon as the scholar has learned to distinguish the notes, one from another, and find them on the keyboard, he should establish order and connection among them. This can be accomplished in two ways,—*mechanically or melodically*; (either by a technical process, or by means of emotion and expression). The first manner is *simple*, and therefore naturally and absolutely the only one for the beginner. The second is *complex*, and therefore adapted to a more advanced period of instruction. Each must, however, remain separate until the former shall have attained a certain grade of advancement. The relationship between the two is similar to that existing between body and mind; the health and vigorous growth of the body must be in advance of the culture of the intellect, since the former furnishes the condition for the future state of the latter. *It is therefore injudicious to awaken a feeling for melodious expression too early in a beginner.* The correct performance of an *Andante con espressione* or *Adagio cantabile* requires a touch and delivery directly opposite to a healthy technical playing, which is based upon strict time and clearly marked, regular accentuation. In a correct and absolute technical performance, the notes stand in the same relationship to one another as do the soldiers of an army. Every step up or down, each sudden halt, in short, every movement must be most decisive. What officers are to an army, accents are to music; the subordinate “common soldiers” represent the light unaccented notes.

Executency, lofty and spiritual, melodic and expressive, is always rounded off by delicately graduated *crescendos* and *diminuendos*. Arched and wave-like—one note rising above another in intensity of sound, or sinking beneath it, mutually supporting each other—the heaving tones carry the melodic burthen, thus freely united among themselves, as if sympathetically drawn together like a society of refined and intellectually cultivated human beings. *But it is an axiom, that when the material is yet raw and unfashioned, nothing but military or despotic rule can prepare the way for a higher development.*

Such works, for instance, as SCHUMANN’S “*Kinder Scenen*,” *Op.* 15, Piano-forte Sonatas, “*Fuer die Jugend*,” *Op.* 118, also the “*Album fuer die Jugend*,” *Op.* 68, are, with few exceptions, not only useless, but positively *injurious* to the young student during the first two years of his career; but in the highest degree admirable for teaching, at the proper time, expressive and melodic executency. It is a law of nature, that fruit, during the period of its growth, is hard and acerb; all which ripens early soon decays. Nature forbids that the bloom of life should be too soon developed: the growing body must not anticipate its maturity, or ruin and death will be the natural consequence.

It is an *axiom*, that people must learn to play *in time* before they can be allowed to play *out of time*; for only one who knows the laws of measure and rhythm in the narrower and wider sense, (the construction of phrases, sentences and periods,) can safely depart under certain circumstances from the *rule* without becoming unintelligible or falling into caricature.

To this indispensable knowledge, the *Metronome* is recommended as the *only sure guide*; it teaches in the shortest period, with unerring certainty, (especially with the bell,) *time, measure, accentuation and rhythm*; it prevents hurrying, unsteadiness, and insures precision and repose. It accurately fixes the various *tempi*, without knowledge of which scarcely one out of a hundred will bestow sufficient labor on an exercise, study or piece to make the practice available for further progress; and lastly, it advances the student imperceptibly, but with firm and certain steps, from the slowest to the quickest time.

Since the age and capacity of beginners varies so much, it is impossible to write an Instruction Book perfectly suitable in all cases, viz: *progressive* without being unnecessarily expanded, or too much condensed. A good Piano-forte School is constructed like a grammar, on strictly scientific principles; but who would think of teaching an infant according to the rules of grammar? All things which are beyond the comprehension of a child must be deferred to a riper age, as well as exercises in octaves and larger chords, until they can be conveniently reached.

It is premature and decidedly hurtful to allow the practice of the *scales* until the fingers have become perfectly free and loose by a judicious use of the five-finger studies, otherwise, the touch will become heavy and stiff, the performance clumsy and disjointed, an evil very difficult to correct.

As the lessons become more and more complicated, and rather difficult for some young scholars, it is advisable to intersperse from time to time compositions of a light and pleasing character; for instance, the Sonatinas of Kuhlau and Clementi; avoiding only flimsy tunes which do not benefit the hands and fingers, employ the left hand too little, and spoil the taste for *genuine* Piano-forte music. On the other hand, it is equally injurious to attempt pieces too difficult, for instead of developing the powers of conception, they become confused and crushed.

Do not hurry from one piece to another, always desirous of learning new pieces, without caring further for the old ones. One may learn to read notes fluently by doing so, but the rendering will always be coarse and unripe.

Very important is the earliest cultivation of the *memory*: without the power of retaining musical ideas, a correct conception of a whole piece (and, of course, a correct performance,) is impossible.

It is absolutely necessary that something should be understood of harmony, even if only the first elements, viz: the three-and-fourchords of the *tonica* in their different positions and inversions. Never play a sentence without knowing in what key you are playing, and make yourself particularly well acquainted with the dominant septimenchord.

There is no better mode of cultivating a *good ear* and musical sentiment, than by learning to sing, even if the voice does not amount to much; for poetry is a great auxiliary to music as well as to the other arts.

The five-finger exercises generally employed have the disadvantage of causing the player's attention to be fixed only on *one* staff; a bad habit very difficult to correct; they are, moreover, dry and repulsive, and altogether injurious to the development of a musical ear and feeling. I have avoided these objections by writing all the five-finger Studies in two parts, requiring the scholar's attention continually and equally for both staves; thus the hands become independent and equally trained. These studies also possess the attraction of agreeable melody and varied forms of rhythm, by which a correct Accentuation and Phrasing is learned. The object of this book is to advance the scholar so far, that he can undertake to study for further progress the Sonatas of Mozart and Haydn, and the easier works of Beethoven, Hummel and others. There will be then a vast amount of good classical music and Studies accessible to him, which, if judiciously used, may lead to the desired end.

The most ignorant mechanic has sense enough to secure good tools and put them in the best order before going to work; The fingers are the tools of the piano player, and must be seen to as the first thing.

FIRST PART.

FIRST CHAPTER. FIRST EXERCISE.

FINGER ACTION.

Place one hand and part of the arm upon the *table*, extend it to the utmost. Now draw the fingers towards you, so that each one rests upon the tip. Do not bend the finger so much as to bring the nail in contact with the table, or the finger will slip when set in motion; nor place the extreme finger joint slanting outwards, or it will sink in and cause a motion in that part of the finger at every stroke.

The first finger joint must rest perpendicular, for the same reason that a builder will place pillars in no other position. You will see the necessity of keeping the finger nails short enough, so as not to come in contact with the table.

Move the thumb (which is marked here as the first finger,) nearer to the second finger, hold it straight, keep the other fingers well apart, the palm firmly down; *by no means raise the knuckles*, rather depress that of the second finger, but do not let the knuckle of the fifth finger sink down.

Lift the second finger as high as you can, keep it well bent and draw it towards you — *now let it fall*; be sure that you do not press it down; the finger must fall like a hammer on a loose hinge, exactly like the hammer of the *Piano action*.

After having learned to uplift this finger, moving it *only* in that joint by which it is attached to the hand, it is necessary that there should be *no more interruption* between the lifting and falling. Let the strokes be given regular, but not in too quick succession. If the finger falls correctly, you can hear a peculiar tap; if you do not hear it, the movement is surely wrong. Thus each finger is tried. Should the fourth finger, the most troublesome one, prove obstinate, prop it up, and keep it so while practising with the other hand.

Stiff fingers are decidedly objectionable. A well disciplined finger can easily be held back far enough to form a right angle with the hand. If you begin with *stiff* fingers, and expect that they will become flexible by merely coming for a couple of years in daily contact with the Piano keys, your chance for a good touch is very small. The stiffest fingers, if not made so by *age* and hard labor, can be made pliable in a very few days by bending them back.

SECOND EXERCISE.

Move two fingers alternately many times, while all the others rest in the aforesaid position. Let there be at first a little pause between each stroke; while one finger is uplifted the others rest *lightly* upon their tips. The thumb, (first finger,) is kept straight and level, striking with its side.

As soon as the fingers act free and easy, accelerate the movement till they rise and fall without interruption. This exercise may be indicated thus:

1. 2. :|: 2. 3. :|: 3. 4. :|: 4. 5. :|:
1. 3. :|: 2. 4. :|: 3. 5. :|: 1. 4. :|: 1. 5. :|:

THIRD EXERCISE.

The foregoing movement of two fingers, but resting only the arm and palm upon the table. The hand remains level and expanded, the four fingers bent, the thumb straight but uplifted. The finger which is going to strike must be drawn back as far as possible, but must fall like a dead weight, without the slightest sign of pressure.

Additional Exercises, viz:

1 2 3 4 | 5 4 3 2 :| 1 3 2 4 | 3 5 4 2 :| 1 3 5 3 | 2 4 5 4 :|

1 2 1 3 | 1 4 1 5 :| 4 5 3 5 | 2 5 1 5 :| 3 5 1 5 | 2 4 1 4 :|

N. B. Name aloud the finger with which you are going to strike, but so that the word and stroke are simultaneous.

FOURTH EXERCISE.

The same movement, but with regard to a *heavy* and *light* stroke alternately. In order to produce the former, lift the finger as high as possible; for the latter a slight movement is sufficient. Do not press or strain.

In my mode of teaching I find the Bell Metronome invaluable; indeed so much so, that I use it even in the first lesson. If the scholar's ear is not good for time, it ought to be made so before a finger should be allowed to strike a key; it can be done in a very short time.

Set the bell at 2, the weight of the pendulum at 60, and let it go, accompanying it by counting *aloud*, One! Two! Speak the first number while the bell rings, loud and short, (if extravagantly, all the better,) the second word soft, like a whisper. You may also accompany the Metronome by slapping the hands together or stamping with the feet. After a while, when Metronome, voice, hands and feet move precisely together, alter the time and rhythm; let the bell ring at 3, 4 and 6, going at a faster and slower rate.

Thus you secure in a short while a correct idea of time and accentuation.

The following exercises may be done while the bell strikes at 3. Count aloud, One! Two! Three! Notice *one heavy* and *two light* strokes.

1 2 3 | 2 3 4 | 3 4 5 :| 5 4 3 | 4 3 2 | 3 2 1 :| 3 4 5 | 2 4 5 | 1 4 5 :|

3 2 1 | 4 2 1 | 5 2 1 :| 3 1 5 | 2 1 5 | 4 1 5 :| 3 5 1 | 2 5 1 | 4 5 1 :|

5 3 1 | 3 1 3 | 4 2 1 | 2 1 2 :| 1 3 5 | 3 5 3 | 2 4 5 | 4 5 2 :|

5 3 5 | 1 3 5 | 2 4 2 | 5 4 2 :| 5 3 5 | 1 3 5 | 4 2 4 | 1 2 4 :|

SECOND CHAPTER.

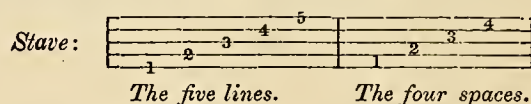
Keys — Notes — Rhythm — Time and Accentuation.



§ 1. You notice on the key-board white and black keys; each produces a different sound, higher or lower. The extreme key to the left is called the lowest *Bass key*, the extreme one to the right, the highest *Treble key*. They are named after the first seven letters of the Alphabet, viz: A B C D E F G; which letters are repeated a number of times.

The white key between the two black keys is called D; you find C below and E above. Between the three black keys lie G and A. You may easily name the rest.

To each key there is a corresponding note. A few will answer our present purpose, and these only will be mentioned now.

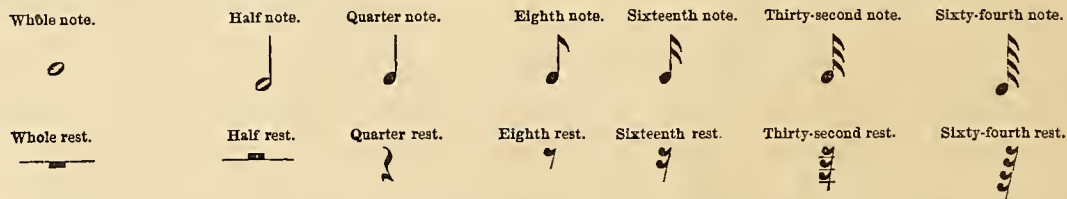
§ 2. The system of lines, on which musical sounds are represented by signs called *notes*, is termed a *stave*; its five lines and four included spaces are counted upwards as follows:



Two Staves are required for the piano; the upper for the right, the lower for the left hand. A *Brace* joins them together. The figures  and  are called *Clefs*, and cause a distinction between *Treble* and *Bass* notes.



§ 3. The various forms of the notes determine their *value*, duration or time. They are in arithmetical proportion, and have corresponding Rests.



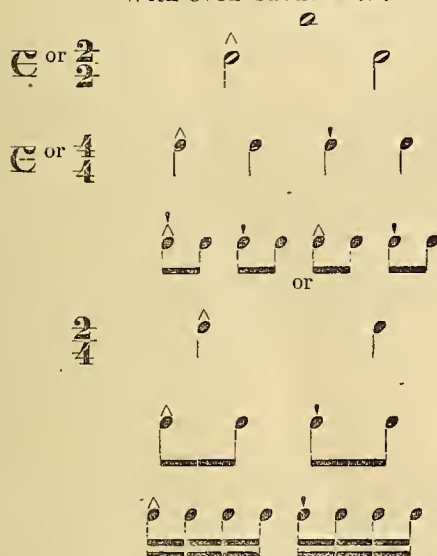
§ 4. The word *Rhythm* indicates that relation according to which successive sounds become arranged in such a manner as to form musical sentences, phrases and periods. Its object is to render music more comprehensible to the ear. In popular tunes Rhythm is very prominent, the members and phrases short and even; they are therefore easily understood, and please the multitude. Rhythm may be expressed without melody; in that case it means a measured division of time. The drums in marching, castanets in dancing, mark the steps by mere Rhythm without melody. The fondness for Rhythm is natural to the mind, and is founded on order and symmetry; music cannot exist without it.

The small, regularly returning and according to time, even sections, into which every piece of music is divided by means of perpendicular lines, (Bar lines,) are called Bars or Measures: the principal parts of them *Beats*.

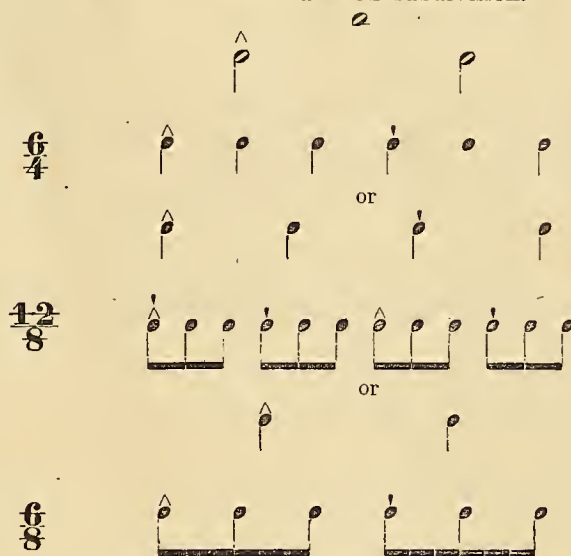
§ 5. Each bar contains *two* or *three* beats; the former is called *Even*, the latter *Uneven time*.

EVEN TIME.

With even subdivision.

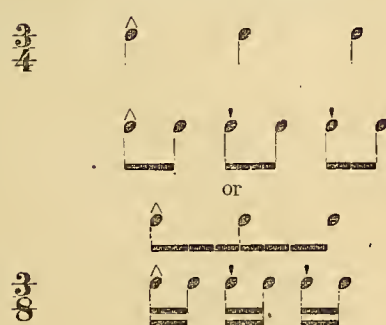


With uneven subdivision.

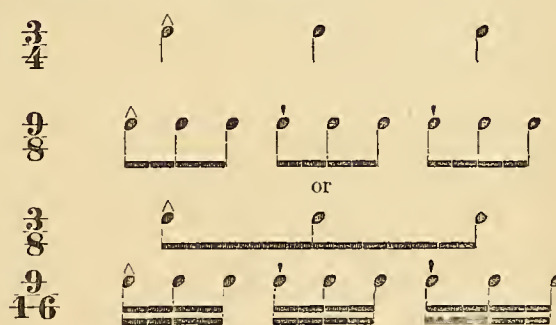


UNEVEN TIME.

With even division.



With uneven division.



§ 6. The notes grouped in the preceding paragraph show also, that the accent falls on the first note, when there are two beats in a measure; on the first and third when there are $\frac{4}{4}$; but the accent of the third is only half as heavy as the first. In the group $\frac{8}{8}$ the accents fall on the 1st, 3d, 5th and 7th; these are called the good notes; the 2d, 4th, 6th and 8th, the bad notes. The 5th is twice as strong as the 3d and 7th, and the 1st twice as strong as the 5th.

When the fractions become smaller, the distinction is not extended farther, thus :

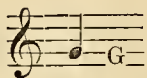
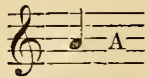


In the following lessons you will be continually reminded of this principle of accentuation, and it may be then expected that this matter will soon become familiar.

THIRD CHAPTER.

Position at the piano: the hand-rest.

Sit opposite to the middle of the key-board, at a distance of eight or ten inches — rather farther than nearer — at such a height that the forearm and hand are on a level. Hold the head and body well up, neither bending forwards nor sideways; let the shoulders drop, arms hang loose near the body, yet not pressing against it.

Place the thumb of the left hand on  that of the right hand on  Hold them there stationary, until the other fingers have become accustomed to find and strike their respective keys with ease and certainty.

You perceive that the hands are turned outwards like the feet in walking. The third finger, being the longest, must strike close to the black key, the second and fourth a little farther off; the fifth near to the end, parallel to the first finger; the finger tips rest in the form of a half circle. As long as the knuckles of the thumbs remain close together, the other fingers will retain their relative positions.

A hand-rest, such as is used in Petersilea's school, will be of great service. The same finger-marks answer for both hands. Play slowly — in time — count aloud, and accent.

Exercise 1st $\frac{2}{2}$:

3 5 | 4 2 | 3 5 | 4 2 || 3 5 | 4 3 | 2 4 | 3 :|

5 3 | 2 4 | 3 5 | 4 2 || 5 3 | 2 4 | 3 2 | 3 :|

Exercise 2d $\frac{3}{4}$:

5 4 3 | 2 3 4 | 3 4 5 | 4 3 4 || 5 4 3 | 2 3 4 | 3 4 2 | 3 :|

2 3 4 | 3 4 5 | 4 3 4 | 5 4 3 || 2 3 4 | 3 4 5 | 4 5 4 | 3 :|

Exercise 3d $\frac{2}{4}$: *

5 4 5 4 | 3 2 3 5 | 4 3 4 3 | 2 3 2 4 || 5 4 5 4 | 3 2 3 5 | 4 3 2 4 | 3 :|

2 4 2 4 | 3 5 3 5 | 4 2 4 2 | 5 3 5 3 || 2 4 2 4 | 3 5 3 5 | 4 2 5 4 | 3 :|

* Count at first *One and two and*: speak the word *and* very light, and stop it as soon as practicable.

Exercise 4th.

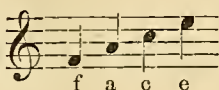
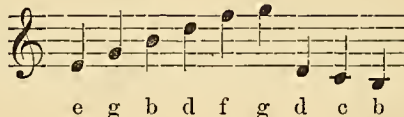
5 4 3 2 | 3 2 3 5 | 4 3 2 3 | 4 3 4 2 || 5 4 3 2 | 3 2 3 5 | 4 3 2 4 | 3:|


2 3 4 2 | 3 4 5 3 | 4 3 4 2 | 5 4 5 3 || 2 3 4 2 | 3 4 5 3 | 4 2 5 4 | 3:|

All the former Exercises, which were practised on a table, may now also be repeated on the piano; placing the fifth finger of the left hand on a C in the Bass, and the first of the right hand on C in the Treble. Be it understood, that all these Exercises must be done in the nicest manner; that the position of the hands and action of the fingers must be faultless, before we can reasonably expect to surmount the extra difficulty of reading notes and guarding the fingers too. Do *one* thing at a time—do it well—and you will accomplish much.

FOURTH CHAPTER.

Exercises within the compass of a Fifth, with the Treble Clef only.

The following four notes  will be easily remembered. 

The notes on the lines above and below the staff, must be learned by continually referring to the F A C E notes. The note  C, will be remembered by its singular appearance; the little line passing through its head is called a Ledger line.

It is advisable that the notes in any new lesson should be read aloud till they can be struck with certainty. Every two bars form a *Member*; two members, a *Phrase*.

Let each member be repeated until it can be played in good time and *Rhythm*. Then repeat in a like manner the Phrase, and, lastly, the whole Period of eight bars.

Proper precaution has been taken in their construction, that the *same note does not occur twice in succession*; a steady hand and perfect legato touch is the object, which would be entirely defeated by a frequent interruption.

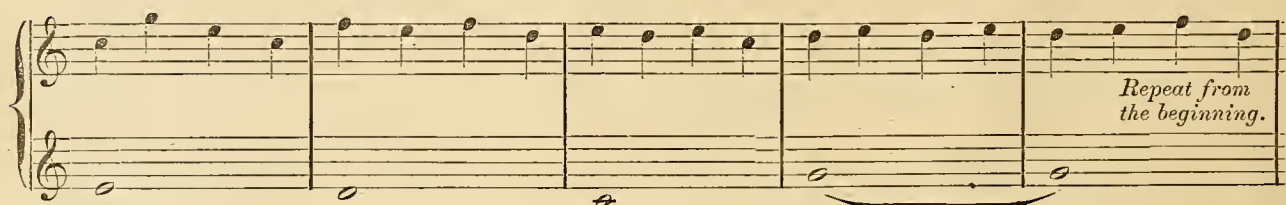
Always read the *lower note first*; you will understand the reason when you learn harmony.

The single finger mark at the beginning is sufficient throughout all the five finger studies; otherwise the attention is withdrawn from the notes.

One finger must not leave the key until another finger reaches another note; but remember also, that the finger must be withdrawn from the key at the very instant when the following note is struck. This style of playing is called *Legato*.

Attend to a correct position of the hands and fingers. Do not bend the first finger too much, or let its knuckle rise.
 Play slow — lift the fingers well, and give a precise stroke.

1ST THEME, WITH VARIATIONS. EVEN TIME WITH EVEN DIVISION. 



* A tie joins two notes into one; the finger must not be withdrawn from the key until the full time of both has passed.

Var. 2.



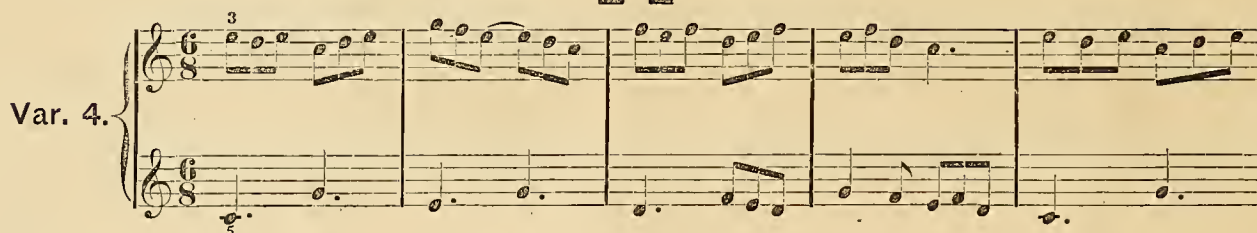
Var. 3.



Count aloud each single eighth, but accent only the first and fourth as explained on the ninth page.

EVEN TIME WITH UNEVEN DIVISION.  Notice the tie.

Var. 4.




1st Ending. Last.



† Da Capo.

FOR BOTH HANDS.

Var. 5.




1st Ending. Last.



D.C.

* This measure connects the first and second period, omitting the following marked last.

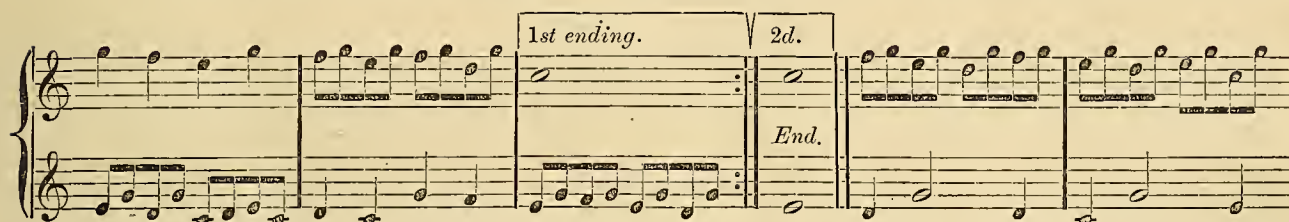
† This measure forms the final conclusion, when the preceding bar marked 1st ending will be omitted.

† Da Capo, or D. C., repeat from beginning.

Secure the right notes first by naming them aloud the moment they are struck, after this count the four beats and attend to the time and accentuation.

EVEN TIME WITH EVEN DIVISION. 

Var. 6.



Var. 7.



* Hold down the quarter notes their full value.

** Remember the tie.

2ND THEME WITH VARIATIONS. EVEN TIME.

* The last note of a musical sentence is always light or without accent.

**A repeating mark — without the dots indicates the ending of a Period.

EVEN TIME WITH EVEN DIVISION.

Var. I.

* Two notes thus connected are called *Syncopated*. Notice, that in their unconnected condition the first would be bad, the second (being the first of a bar) accented or good; by being joined into *One*, the accent is transferred and takes place at a bad part of the measure.

Syncopated notes always cause *irregular* accents, or accents at a time when according to the *regular* Rhythm no accent is expected. A syncopated note may also appear without a tie, as: $\dot{\text{p}} \text{p}$ or $\text{p} \text{p} \text{p} \text{p}$ instead of $\text{p} \text{p} \text{p} \text{p}$. At a later time we will attend to such irregular accentuation; for the present, Syncopation shall only answer the purpose of *preserving an uninterrupted legato*. As has been stated before, a repetition of the same note is not admissible now.

FOR THE LEFT HAND.

Var. 2.

* TRIPLETS.

Var. 3.

Var. 4.

* A Triplet is a group of three notes equal in value to two of its kind, viz. : $\begin{array}{c} \text{♩} \text{♩} \text{♩} \\ \text{3} \end{array} = \text{♩} \text{♩}$ or $\begin{array}{c} \text{♩} \text{♩} \text{♩} \\ \text{3} \end{array} = \text{♩}$ or $\begin{array}{c} \text{♩} \text{♩} \text{♩} \\ \text{3} \end{array} = \text{♩}$

EVEN TIME WITH EVEN DIVISION AND EVEN SUBDIVISION.



Var. 5.

Var. 6.

Var. 7.

* Count at first four eighths, saying *One and Two and*. When perfectly even, omit the word *and*. The second beat is only half as heavy as the first.



* ** ***
 COMPASS OF SIX NOTES. DOTS AND ACCIDENTALS.



* Count the single eighths first, saying *One ! and and Two and and*.

** A dot after a note increases its value one half: $\text{quarter} \cdot = \frac{3}{8}$ &c. Dots are also placed after rests, and produce the same increase of value. Sometimes even two dots are placed after a note or rest, as you will see farther on.

*** A sharp before a note raises it a semitone (the nearest key above); it affects in like manner any other note of the same letter and degree within the same measure, unless a natural (\natural) is employed, which restores a note, previously sharpened, to its original degree.

All these variations, except the last one, must be played in the same Tempo, so that the scholar may learn to appreciate the relative value and quickness of Quarters, Eighths and Sixteenths.

No. 3. AIR WITH VARIATIONS.

*Syncopated notes.*

Var. 1.



Var. 2.

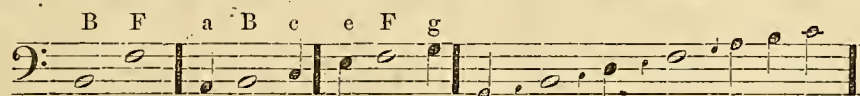


FIFTH CHAPTER.

THE BASS CLEF.

§ 1. The reading of notes in different Clefs is to the beginner a very difficult task. It should not be attempted until the treble notes are familiar, and other important points, as: the correct position and action of the fingers, accentuation, time, &c. Reading notes, and playing them, are two different things—each requiring a concentrated attention. If the mind is allowed to wander from one thing to another, progress will be discouragingly slow and doubtful.

§ 2. A change in the manner of learning the Bass notes, differing from the mode in which Treble notes were learned, is advisable. I recommend the notes *B on the second and F on the fourth line*, as the first and most important ones to be fixed on the mind. From these calculate others, as being either one step higher or lower, not referring to spaces at all. B is the second letter in the alphabet, and stands on the second line.



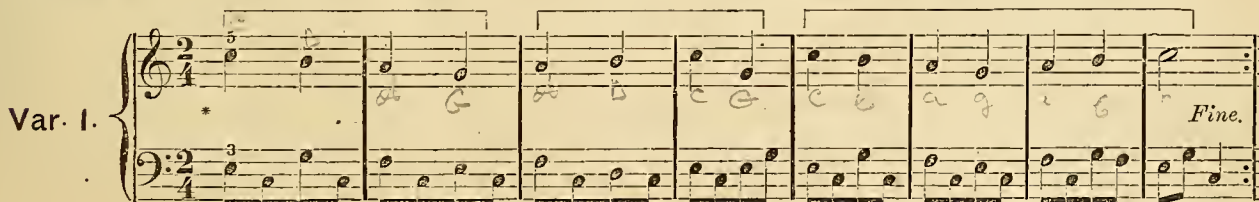
§ 3. No more notes need be learned than are wanted for immediate use. The smaller the number, the easier they will be remembered.

§ 4. Read the notes aloud before striking the keys; continue so until they are quite familiar, then count the beats. Do so in every new lesson as long as there is any doubt about them; but read from the lowest upwards.

4TH THEME, WITH VARIATIONS.



Repeat each bar until perfect, then join two. Only out of perfect parts can come a perfect whole.



* Guard the fifth finger of the left hand carefully. The knuckle of the second finger must be kept low, that of the fifth high, causing the hand to slope a little towards the thumb; thus two fingers, naturally unequal in strength and independence, become, by restraining one and favoring the other, equalized.

Var. 2.

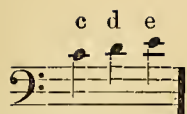
Handwritten notes: *d b a g g*

Handwritten notes: *b c d g a b*

No. 5. Count at first $\frac{8}{8}$ then $\frac{4}{4}$ and at last $\frac{2}{2}$.

a b c d

ADDITIONAL BASS NOTES. The preceding lesson inverted.



Rests. — Count $\frac{4}{8}$ — then $\frac{2}{4}$ and at last each measure as a unit. Accent a second beat, whatever it is, only half as heavy as the first.


No. 6.



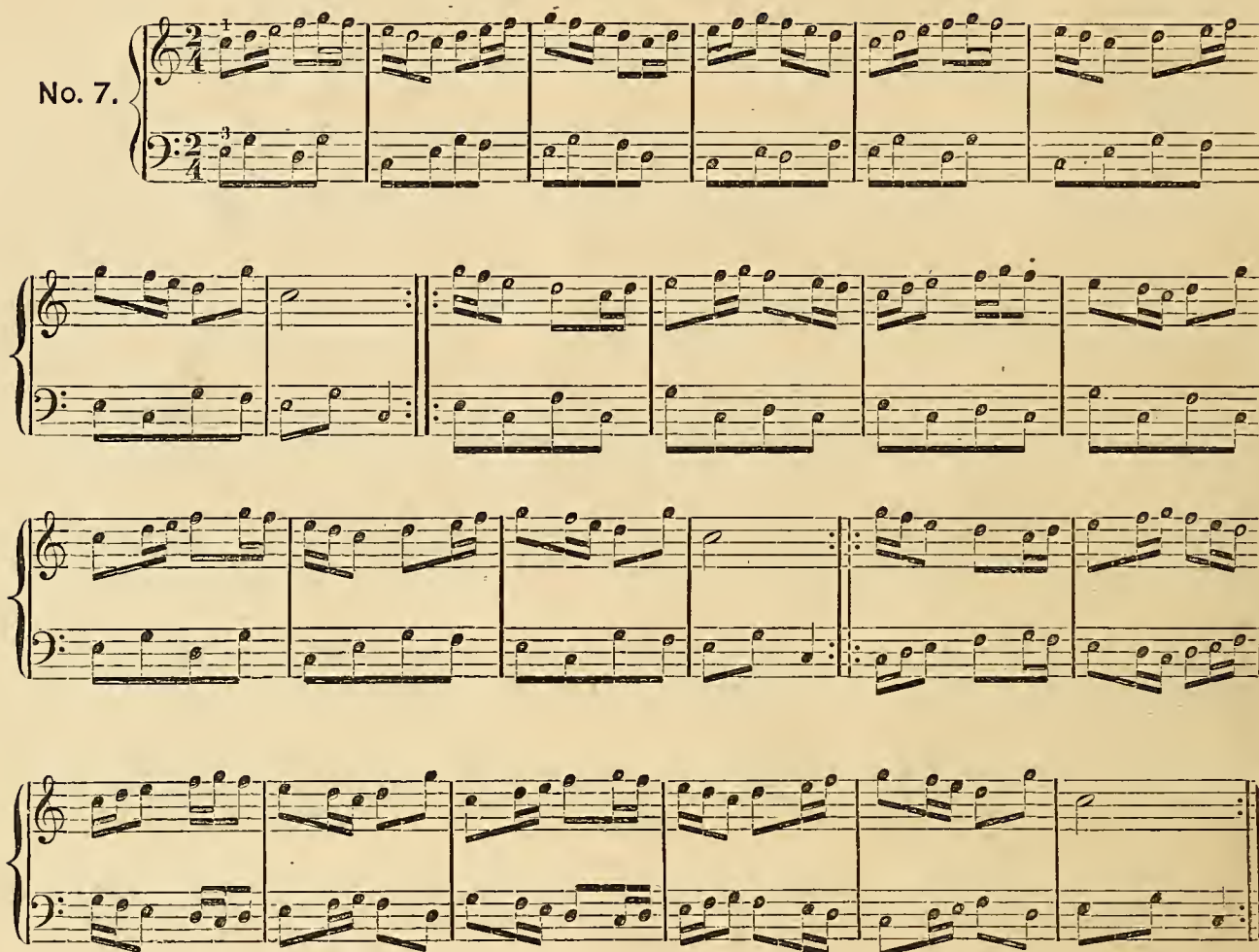
The following ten pages are a continuation of Studies on five keys; by far the most important branch in the art of piano playing. The tempo is marked by the Metronome; but let it be understood that the quickness is *never to be forced*; it must be obtained gradually and reasonably, as fruit is only brought to maturity and perfection by a natural process of time and favorable influences.

The question is frequently asked: Will scholars accustomed to the use of the Metronome be able to keep time without it? Most certainly, and more correctly than others who have never used it. But it is not unreasonable to suppose that one may, by constant use of the same, get so much accustomed to *strict* time as to be unable to play an Andante, Adagio or Capriccio movement with expression; the Metronome ought therefore to be used with discrimination. One thing, however, is certain: *People must learn to play in time before they can be allowed to play out of time.*

Strict time, regular accentuation and Rhythm may be compared to the foundation and frame-work of a building, which is to be constructed in a substantial and correct manner before any process of ornamenting and finishing takes place; and though ultimately entirely out of view, it cannot be doubted for a moment that it is there still, or that it could have been dispensed with. Remember that no accent is to be produced by *pressure* or motion of the arm; the *finger* must *strike*. Remember also that there is only *One* heaviest note in each bar.

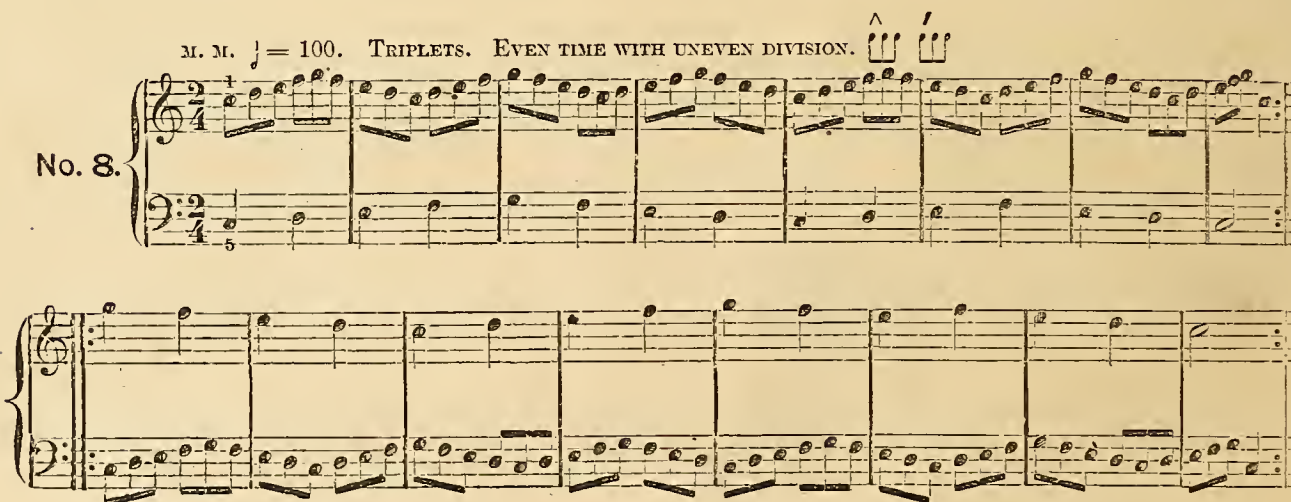
M. M. $\text{♩} = 88$. EVEN TIME WITH EVEN DIVISION. 

No. 7.



M. M. $\text{♩} = 100$. TRIPLETS. EVEN TIME WITH UNEVEN DIVISION. 

No. 8.



THE PRECEDING TIME AND RHYTHM CONTINUED.

No. 8.
Continued.

THE TIE.—TRIPLETS. M.M. ♩ = 120.*

No. 9.



* This Exercise without the ties is good for learning something about wrist action.

EVEN DIVISION AGAINST UNEVEN DIVISION.

No. 10.

No. 11.

M.M. $\text{♩} = 88.$

*According to a rule in arithmetic, find the common denominator; divide the Triplet into 6 fractions, and also the two eighths; the solution is thus:

mul

STUDY FOR THE FIFTH FINGER. M.M. ♩ = 176.

No. 12.



Repeat from the sign.

THEME WITH VARIATIONS. M.M. $\text{♩} = 84$.

No. 13.

Well connected but not slurred.

No. 13. Well connected but not slurred.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, and the voice part is in the upper register. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of five measures. The first measure shows the piano introduction with a treble clef and a bass clef. The second measure shows the voice entry with a treble clef. The third measure shows the piano accompaniment. The fourth measure shows the voice and piano accompaniment. The fifth measure shows the voice and piano accompaniment, ending with a double bar line.

Var. l.

A musical score for a piece titled "The Bird Song". The score is written for two staves, likely representing different vocal parts or instruments. The music is in 2/4 time, as indicated by the time signature. The key signature has one sharp (F#), suggesting the key of D major or B minor. The melody is characterized by many eighth and sixteenth notes, giving it a lively, bird-like quality. There are several measures with triplets and some measures with rests. The score is divided into two systems by a double bar line. The first system contains three measures, and the second system contains three measures. The notation includes various musical symbols such as clefs, time signatures, key signatures, and note values.

MINOR.

Var. 2.

5

6

1

MAJOR.

Var. 3.

#4

3

3

MENUETTO.

M.M. $\text{♩} = 152$. UNEVEN TIME WITH EVEN DIVISION.

No. 14.

M.M. $\text{♩} = 132$. UNEVEN TIME WITH UNEVEN DIVISION.

Var. I.



* See No. 10, page 26.

M.M. ♩ = 152

Var. 2.

throughout legato.

The following twelve Exercises for three, four and five fingers are to be played by both hands, the left hand playing one Octave lower. They may also be played in Sixths and Tenths. They cannot be surpassed in utility by any two pages of music ever written for an Instruction book. The fingers can only be well trained in Exercises which are easily committed to memory, so that the mind may be fixed solely on the action of the fingers, on time and accentuation. Some scholars are very negligent in counting and accenting; they will see here the necessity of correcting such faults.

Every accent must be given by the *finger only*, therefore even the slightest motion of the hand is to be avoided. As the quickness increases, the counting must be changed, the accents become lighter and fewer, so that ultimately each measure may be counted as a unit.

The Metronome is here especially valuable.

FOR THREE FINGERS. Right hand 1 2 3.
Left hand 3 2 1.

No. 1.

No. 2.

No. 3.

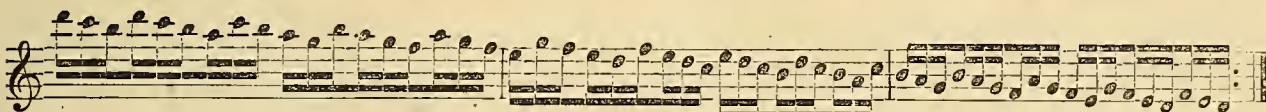
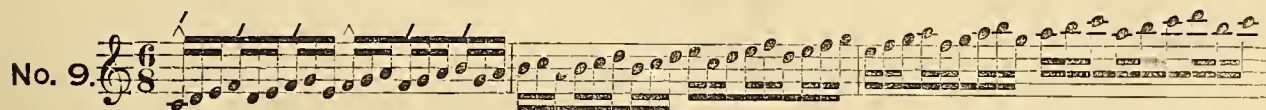
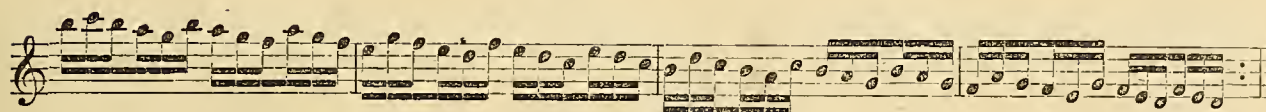
No. 4.

No. 5.

FOR FOUR FINGERS. R. H. 1 2 3 4
L. H. 4 3 2 1

No. 6.

No. 7.



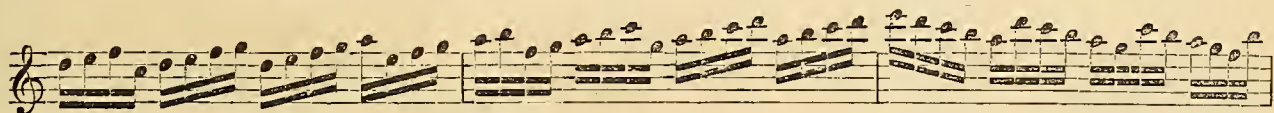
FOR FIVE FINGERS.



This exercise is also to be played in $\frac{2}{4}$ time.



No. 12.



SIXTH CHAPTER.

WRIST AND ELBOW ACTION.

The object of all the foregoing exercises has been to acquire a correct finger action, the legato touch, regular accentuation and strict time-keeping; it is well now to admit pieces in which the members and phrases are to be separated, and where also the same note may be repeated. This is done by *wrist* action. Explanation:

Once more seat yourself at the table; rest the arm upon it, form the same position of the hand and fingers as formerly explained, viz: the hand fully expanded and level, the thumb straight, &c.

Exercise 1. Now throw your hand upwards and let it fall, striking the table with the four finger tips and the whole length of the thumb, but do not stir the arm; repeat the movement a number of times. There must be no motion either in the arm or fingers, only in that joint by which the hand is attached to the arm. Let the hand fall like a hammer on a loose hinge.

Exercise 2. Repeat the same stroke, but let only *one* finger come in contact with the table. Commence with the thumb. Keep it straight and motionless, the hand level and extended as before, but the fingers only slightly bent, so that each finger tip is about half an inch above the table, while the thumb lays with its whole length upon it. Try now the 2d finger. Set its first joint perpendicular, all the other fingers less bent and uplifted; be sure to keep the knuckles low, particularly that of the second finger. In like manner repeat the stroke with the other fingers. N. B. This is the manner in which you have to strike the key when a note occurs twice on the same degree; also, the first note of a group unconnected with the preceding one, and notes with little dots over and under their heads.

Exercise 3. Strike with two fingers, viz: 1 and 3.—2 and 4.—3 5.—2 5.—4 1.

Exercise 4. Strike with three fingers, viz: 1 3 5.—1 2 4.—2 4 5.—4 2 1.—1 2 5.

In this manner you have to strike chords. By throwing the hand more or less, you can produce notes of different degrees of loudness. Yet wrist action alone would be insufficient for the strongest accents in large groups of detached notes and chords. For such a purpose we will use

ELBOW ACTION.

Rest your elbow upon the table; raise the wrist, relax the hand, so that its back is somewhat round, and the fingers all point perpendicularly towards the table. Now raise your forearm by means of the elbow joint, an inch or two above the table, and let it fall. Repeat some of the preceding exercises.

* Practise this exercise also with $\frac{1}{3}$ and $\frac{3}{5}$ ** Use also $\frac{2}{4}$ and $\frac{3}{5}$

MARCH WITH VARIATIONS.

ELBOW AND WRIST ACTION.

With firmness and precision. M.M. $\text{♩} = 72$.

No. 15.

marcato.

FINGER ACTION.

Var. I.

legato e p

* Strike the first note in every measure with elbow action, the lighter notes from the wrist.


ELBOW, WRIST AND FINGER ACTION.

Var. 2.

Var. 3.

Legato.

* This letter *p* is an abbreviation of the word *piano*, soft, lightly. *f* means *forte*, loud, energetically. *mf*, *mezzo forte*, half loud.

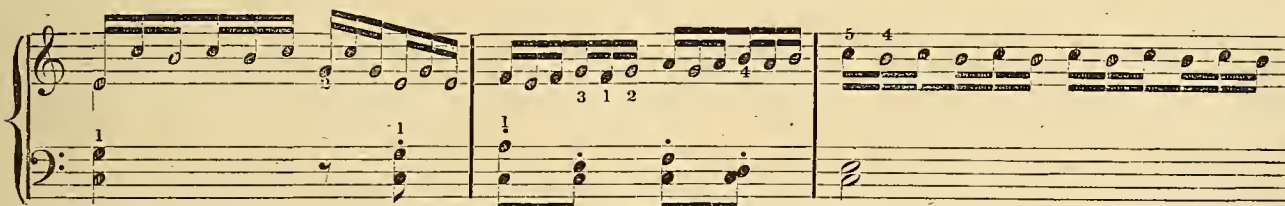
M.M. ♩ = 120.  indication of a triplet—the 3 not a finger mark.

Var. 4. *mf*



simile.






Var. 5. M.M. ♩ = 72. *dolce e p*



* Throw the hand back at the very moment when the rest occurs, and sustain the eighth note during its exact value.



pp, very soft. *ff*, very loud.

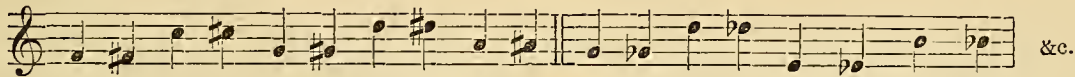
SECOND PART.

DIATONIC SCALES.

THE FORMATION OF A MAJOR SCALE.

The scales and harmonies of the tonica are presented here in close connection; they become more easy to the *comprehension* in this manner. But do not suppose that a scholar must not go a step further in this book until scales and chords can be played *perfectly*. They will need daily practice for years before this object is reached. Small hands must not meddle with large chords and octaves; they may be prepared for such service apart from the piano; for this purpose I use a board with finger-holes.

The long or white keys of a piano are generally called *natural* keys; the short or black keys receive their names from them. The black key between C and D being a little higher or sharper than C, is called C sharp, but may also be called D flat, because it is lower or more flat than D. Every natural tone can thus be sharpened or flattened by means of the figures (\sharp) and (\flat). This change is called *chromatic*. (The Greek word Chroma signifies color; therefore chromatic means colored or shaded.) A *chromatic semitone* is an interval produced by affixing to a natural tone a sharp or flat. Notice that the letter and degree of the staff remain unchanged; for example:

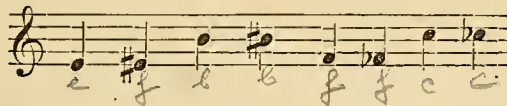


A *diatonic semitone* (an interval *leading* to the tonic-tonica or key-note) is always expressed on different degrees: a change of name takes place, viz:



In consequence of having no black key between E and F — B and C, it follows that the natural note F must answer the purpose of E \sharp . In like manner, C may be used as B \sharp .

The key E is used as F flat — B as C flat.



N. B. By a *whole tone* is meant a combination of a chromatic and diatonic semitone; neither two chromatic nor two diatonic semitones produce a whole tone, as will be seen in the study of harmony.



You will notice here a series of five whole tones and two diatonic semitones proceeding in alphabetic order, viz: C D E F G A B C; the semitone occurring between the third and fourth and the seventh and eighth degrees. This group of tones is called the *Major Scale* of C.

At another time we will speak of a *minor* scale; both kinds are called by a general term *diatonic scales*, in distinction from the *chromatic* scale, (a series of chromatic and diatonic semitones, not limited by any particular number.)

All the other major scales, there are twelve, are formed in the same manner.

It is necessary that the scholar should form these for himself; it is the only way by which they can be learned in such a manner as never to be forgotten. (Write them out without the use of the piano.) I will divide the scale of C into two groups of four notes each. Both parts resemble each other as much as the two halves of a circle. The next scale to be formed comprises half of the former. Thus they go on, until scales with six or more sharps are made.



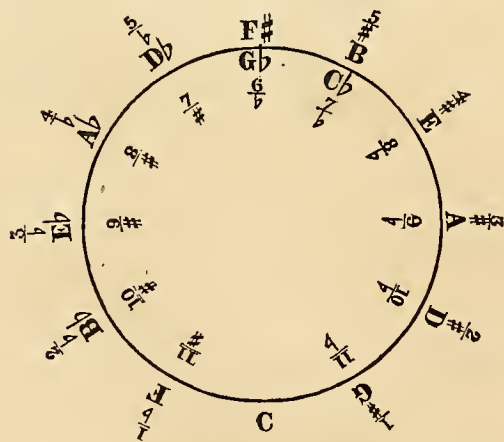
But in order to avoid the use of more than six sharps, scales may be formed by the use of flats, moving in the opposite direction, viz:



Scales which have the greatest number of notes in common with each other, are considered near relations. The nearest relations to C, are, therefore, the scales of G and F.—To D, the scales of G and A, &c., or I may express myself thus: *Scales with one more or one less sharp—one more or one less flat—are near relations.*

Scales or Chords which differ in many tones, are considered strangers to each other.

The relation of the different scales may also be shown in the following figure:



It may be seen here, that all the twelve scales may be formed by sharps only, or exclusively by flats, but that difficulties become greatly diminished by a compromise, because seven sharps are equal to five flats:

8	_____	4	_____
9	_____	3	_____
10	_____	2	_____
11	_____	1	_____

The different degrees or steps in the scale are called: the first (Prime), the second (Secunde), the third (Terz), the fourth (Quarte), the fifth (Quinte), the sixth (Sexte), the seventh (Septime), and the eighth (Octave).

The first note of a Scale, also the octave, (being only a repetition of the former,) is called the key-note, or tonica; the seventh, leading note; therefore, all scales which have a tonica are called diatonic scales.

Every new sharp occurs on the seventh or leading note; every new flat on the fourth.

SIGNATURES. *



* The marks of transposition (sharps and flats) are either *essential* or *accidental*.

Essential, when they are written at the very beginning of a composition, after the clef: usually also at the beginning of every line, and so point out the *key* in which it is written; in this case they transpose throughout the whole piece those notes whose place they occupy on the staff; of course, all their octaves included. Sharps or flats thus employed are called the signature.

They are called *accidentals*, when in the course of a piece they are placed beside the notes. As has been stated before, they preserve their influence only in that one measure.

RULES FOR THE FINGERING OF THE SCALES.

Rule 1. The 1st and 5th finger are not employed on black keys.

2. If a scale is played only within the compass of one octave, and commences on a white key, the 5th finger of the left hand in ascending is used on the key-note, (B excepted,) the 3d finger passes over the 1st in going from the 5th to the 6th key. The Scales of C G D A E and F natural are therefore fingered by the left hand in the following manner:

Ascending: 5 4 3 2 1 3 2 1. — Descending: 1 2 3 1 2 3 4 5.

The right hand, being in formation the reverse of the left, fingers the scales C G D A E B, thus:

Ascending: 1 2 3 1 2 3 4 5. — Descending: 5 4 3 2 1 3 2 1.

Notice. The right and left hand are as opposite or reverse as the act of ascending and descending; it follows, therefore, that the right hand fingers in ascending as the left hand does in descending, and as the right hand descends so the left ascends. Both hands use the same fingers by playing these scales in contrary motion.

3. If these scales are extended through two or more octaves, one must be careful to preserve a uniform fingering; the left hand in ascending should pass the *fourth* finger over the thumb, thus:

5 4 3 2 1 3 2 1 | 4 3 2 1 3 2 1 | 4 3 2 1 3 2 1, &c.

Read these finger marks backwards, and they will answer for the same hand in descending, viz:

1 2 3 1 2 3 4 | 1 2 3 1 2 3 4 | 1 2 3 1 2 3 4, &c.

Notice again, as the left hand descends so the right hand ascends, and *vice versa*.

4. It is not essential that every finger of each hand should be watched with equal care; the task of learning to play the scales well would, under such circumstances, be exceedingly difficult, if not impossible. Only watch the *crossing of the fourth finger over the 1st*, which occurs when the left hand ascends and the right hand descends.

Is it not easier and wiser to guard *one* hand than *two*? — *one* finger than *ten*? Especially if there is no possibility of making a mistake (in fingering) as long as that *one* finger always comes on the right key.

5. Since the sharps are as much the reverse of the flats as the hands are of each other, it follows necessarily that :

As the right hand fingers the scales with sharps
the left hand fingers the scales with flats;
as the right hand fingers the scales with flats
the left hand fingers the scales with sharps.

The 4th finger of the R. H. in the scales with flats is placed on the 1st flat, (B \flat) * therefore :

The 4th finger of the L. H. in the scales with sharps is placed on the 1st sharp, (F \sharp).

The 4th finger of the R. H. in sharps is placed on every new sharp, (the leading note,) therefore

The 4th finger of the L. H. in flats is placed on every new flat, (the fourth). * *

* The scales of G D and A form an exception if they begin with the key-note; but as scales are also to be played in thirds, sixths and tenths, the rule will prove true in such cases. (See page 66.)

* * The scale of F forms a similar exception; but the rule is effective on sixths, &c. (See page 68.)

So has even the scale of C its exceptions, viz :



Yet nobody will deny that the scale of C is fingered according to the rule: place the 1st finger of the right hand on C and F.

6. Be sure to strike the black keys near the end with a well-curved finger, otherwise the difficulty of passing the 1st finger under the 4th will be very great; there must be no break or unevenness.

7. Beware of practising the scales too long in the same rhythm, especially always stopping on the key-note; they must be played in every form of rhythm. Examples will be given which must be transposed into all the keys.

8. In playing scales, the hands, wrists and arms cannot be held as required in the exercises of the 1st part. The passing of the 3d and 4th finger *over* the 1st, and the passing of the 1st *under* them causes a contraction, by which the back of the hand becomes necessarily round. The wrist must be held higher, and the elbow turned a little outward. The 1st finger cannot remain in a level position with the key, but must be held slanting down towards it.

EXERCISES FOR THE 1st FINGER. (Practice with each hand separately.)

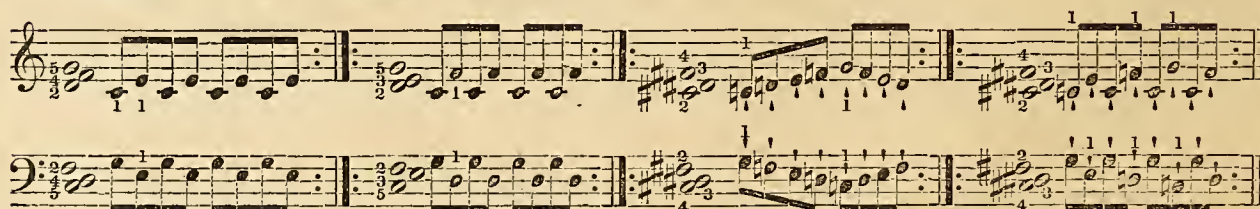


TABLE OF INTERVALS.

The different intervals occasioned by the use of sharps and flats, are distinguished from each other by the following terms:

Large, small, major, minor, perfect, augmented, and diminished.

Seconds.	Thirds.	Fourths.
Fifths.	Sixths.	Sevenths.

Note 1. It is necessary to understand the difference between intervals which are produced on the same keys of the piano, but are written on different degrees of the staff, viz:

A large second is produced by a diatonic and chromatic semitone.

An augmented second consists in the combination of a whole tone and a chromatic semitone.

A diminished third, by two diatonic semitones; a minor third, by a whole tone and a diatonic semitone; a major third is an interval of two whole tones.

A flat fourth is an interval of a minor third and a diatonic semitone.

Explain the difference between a sharp fourth and a flat fifth — between a sharp fifth and minor sixth — augmented sixth and diminished seventh.

2. Invert the above intervals, and you will see that a small second becomes a large seventh, — a large second a small seventh, — an augmented second a diminished seventh, — a diminished third becomes an augmented sixth — a minor third a major sixth, — a major third a minor sixth, — a flat fourth a sharp fifth, — a perfect fourth a perfect fifth, — a sharp fourth a flat fifth, &c.

3. Write these intervals with their affixed adjectives, beginning from different keys; double sharps and double flats will have to be employed. The task is rather difficult, but will be of great benefit.

4. The major scale contains the following intervals:

Large second, major third, perfect fourth, perfect fifth, major sixth and large seventh.

The minor scale has the following:

Large second, minor third, perfect fourth, perfect fifth, minor sixth and large seventh.

5. An augmented second appears in the minor scale in going from the sixth to the seventh degree; a sharp fifth and its inversion, the flat fourth, occur in the third chord of the minor scale; flat fifths and sharp fourths are used in diminished chords.

6. Diminished thirds and augmented sixths are not immediately wanted, but are mentioned here to make the table complete; more of them hereafter.

* The figure X is employed for a double sharp.

THE MAJOR SCALES

Within the compass of one octave. Play with the left hand an octave lower. The finger marks above the notes are for the right hand, the marks below for the left. It is absolutely necessary that the signatures should be committed to memory, and that the scholar should play the scales *not only in the order* indicated here, but also in any mentioned key, instantly, without notes, before venturing to extend the compass to two or more octaves. Repeat each scale many times.

No. 1.

Major scales in C, G, D, A, E, B, F#, F, B \flat , E \flat , A \flat , and D \flat . Fingerings are indicated by numbers 1-5 above or below notes.

The following examples are to be transposed through all the twelve keys. They will show the scholar the importance of counting and accentuation. Play with the left hand one octave lower. Practice perseveringly with the Metronome until four notes can easily be played during one beat at 120, or six notes at 80.

N. B. At a future time, when the scholar can reach *nine* keys, and has practised other exercises by which a correct *wrist* and *elbow* action has been taught, play the same through all the keys in octaves, using elbow action for the accented, and *loose* wrist action for the light notes. But remember, that then only the 4th finger is to be employed on black keys; that the thumb is bent when striking a white key, and straightened out on touching the black key, to avoid a sawing movement of the arm, (back and forward.) Octaves can only be played decently when the hand is large enough to admit of bending the thumb and 5th finger like a pair of pincers. Any attempt to play the scales, or any passage in octaves, when the hand is scarcely large enough to reach an octave with outstretched fingers, will ruin the wrist action to such an extent that it will remain stiff and clumsy ever after.

No. 2. Even time with even division

No. 3. Even time with even division

No. 4. Uneven time with even division

No. 5. Uneven time with even division

No. 6. Uneven time with uneven division.

&c. &c.

The second important step in learning to play the scales consists in the manner of extending them through the compass of several octaves, stopping on the key-note, giving it also the principal accent. But this mode is only a preparatory step, and is to be discontinued when the fingering has become familiar. Play with the left hand an octave lower. The fourth finger of the right hand comes on the leading note, which must be particularly watched in descending.

The first six staves show scales in the keys of C major, G major, D major, A major, E major, and B major. Each staff includes ascending and descending scale passages with specific fingering (1-4-3-2-1) and an octave extension marked '8va' with a wavy line. The scales are written in treble clef with a 3/4 time signature.

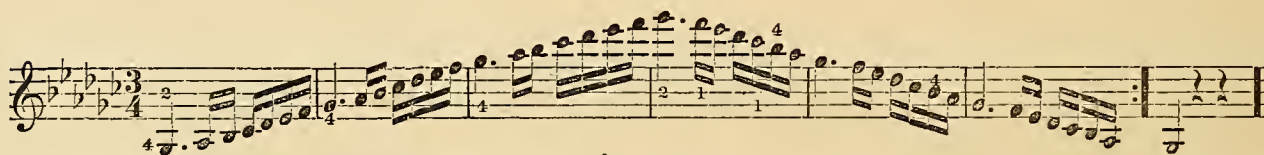
RULE.—The fourth finger of the right hand comes always on B flat. Look out for that key in descending.

The fourth finger of the left hand comes on the fourth note of the scale (the new flat). The scales of flats are therefore fingered by the left hand, as the scales of sharps are fingered by the right hand. See rule on page 42.

The last two staves show scales in the keys of F major and Bb major. These scales are fingered by the left hand. Each staff includes ascending and descending scale passages with specific fingering (1-4-3-2-1) and an octave extension marked '8va' with a wavy line. The scales are written in treble clef with a 3/4 time signature.



N. B. This scale is fingered by the left hand, like the preceding scale ; or according to the rule, that the fourth finger comes on F sharp.

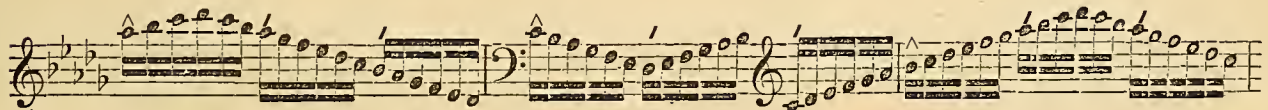
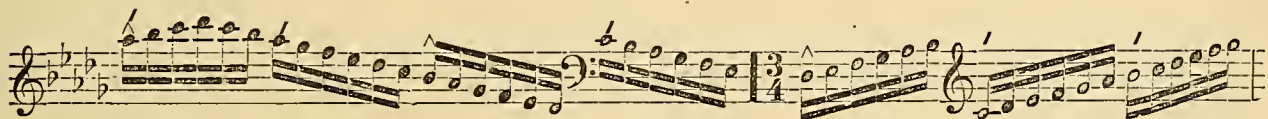
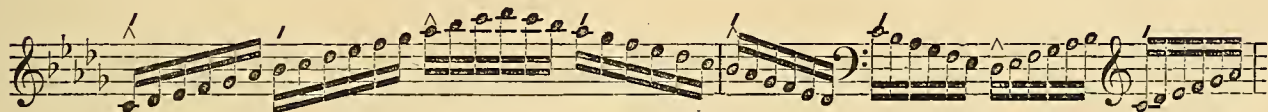


No scholar, however gifted, intelligent and persevering, can learn to play the scales well,—that is, fluently, evenly, in all possible rhythm, with strong, prominent accents, or finely graduated crescendos and diminuendos,—by daily practice, in *less than two years*. This branch of technical studies is the most important, next to the five finger studies, and can therefore, never receive too much attention. After two or three months practice, (of course not exclusively devoted to the scales,) learn them in the following manner, viz. : the compass of three octaves—even time with even division.





This example furnishes an opportunity of placing both the greater and lesser accent on every note of the scale. It is of great importance that every scale (miuor as well as major) should be played in this rhythm. The scholar will see that a scale must be repeated eight times in order to bring back the accent on the first note. A short pause after each group of eight notes will insure a correct accentuation, and prevent confusion. When certainty is obtained, the interruption must cease, and the Metronome be employed to secure perfect time and continually increasing velocity. Practice also all scales in the following rhythm.



THE ESSENTIAL HARMONIES OF THE MAJOR TONICA.

1. Any melody, however large or small, is composed of tones of a certain scale; likewise the chords which are used as an accompaniment. If a major scale has furnished the material, the piece is said to be written in a major key, or in the major mode; but it is in a minor key (minor mode) when it shows its relation to a certain minor scale. There are twelve major and twelve minor keys. A piece can only be written in *one* key, of which the signature is prefixed; but this does not prohibit tones of different scales to appear by means of *accidentals*; harmonies belonging to different keys may be introduced (modulation), but the key-note (tonica) must remain like a centre point, and everything else bear a relation to it. The mind and feeling require in everything deserving the name of art, a certain *unity*, however great the variety.

2. *Chords* are produced by taking one note (Prime) as the first-basis-foundation note, and adding a third (Terz) and fifth (Quinte). The following *seven* chords are obtained in the scale of C major, viz:



which all belong like the members of *one* family to one tonica, (C,) and are therefore called the *essential* harmonies of the tonica.

The 1st, 4th and 5th chords are major chords; the 2nd, 3d and 6th, minor chords; the 7th chord is called diminished. According to G. WEBER'S Theory on Harmony, large Roman ciphers are employed to indicate major chords; small Roman ciphers represent minor chords; and a diminished chord is indicated by a small cipher and a little naught. By means of these ciphers the chords of any major scale are represented; it is only necessary to indicate the tonica by a capital letter, viz: G: I II III IV V VI VII°.

A capital X stands for any major scale. Thus: X: I II III IV V VI VII°.

3. The difference between a major and a minor third is a chromatic semitone.

4. The fifth as found in major and minor chords, is called *perfect*; it is a chromatic semitone larger than the fifth in a diminished chord, which is called flat.

5. Two Minor thirds (Terzen) placed one above the other, produce a flat fifth (Quinte). A major and minor third placed one above the other, produce a perfect fifth.

N. B. Since the English language has no suitable terms for many things in music, especially in harmony, the German terms will be adopted.

6. A chord composed of Prime, Terz and Quinte, is a Dreiklang (threechord). Usually the foundation note (Grundton) is added an octave higher; the chord is then four-voiced, but still a Dreiklang. So may every interval be doubled or tripled — the chord may become six or eight-voiced, nevertheless its character as a threechord remains.

THE THREE POSITIONS OF THE ESSENTIAL HARMONIES OF THE TONICA.

(To be transposed through all the twelve keys.)

Strike the first quarter with elbow action — the second and third with loose wrist action. No shuffling; let the hand leap from one chord to another.

Exercise 1.



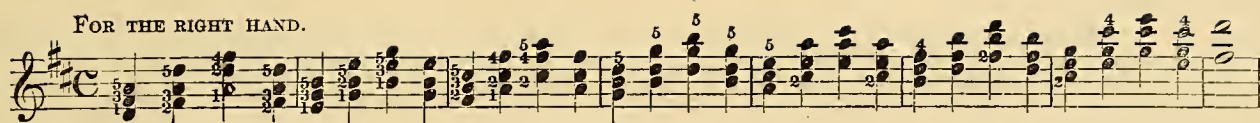
Exercise 2. Inversions.



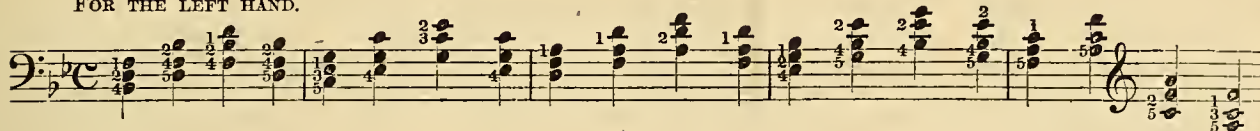
Avoid using the thumb of the right hand on a black key, if that finger has to strike a white key in the next following chord. Observe the same rule in regard to the fifth finger of the left hand.

Notice the fingering in the following chords:

FOR THE RIGHT HAND.



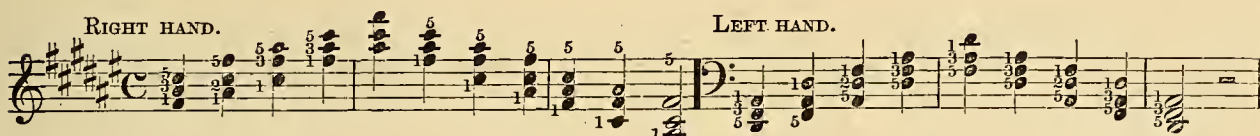
FOR THE LEFT HAND.



If the keys are all black you may use your thumb and fifth finger, the same as if you were playing on white keys.

RIGHT HAND.

LEFT HAND.



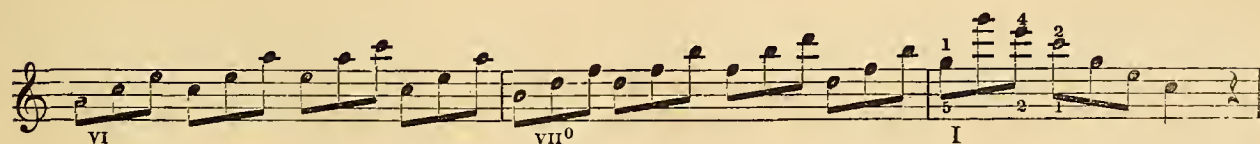
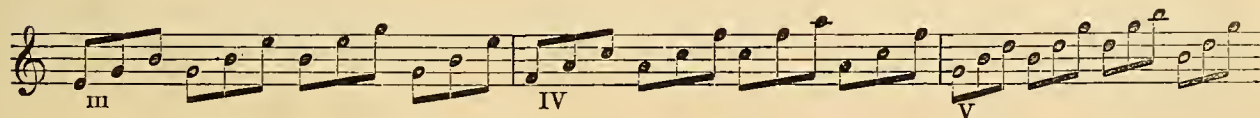
1. A Threechord with the Terz in the Bass is called a Sextenchord — because the foundation note lies six degrees higher. It is marked with the cipher 6.

2. A Threechord with the Quinte in the Bass is called a Quartenchord — because the foundation note lies four degrees higher. Indicated by the cipher 4.

3. The finger marks above the notes are for the right hand; those below are for the left.

EXERCISE 3. Broken chords. Arpeggios.—Play first with each hand alone, then with both an octave apart. Play Exercises 4 and 5 two octaves apart.

EXERCISE 3.



† EXERCISE 4.

EXERCISE 4.

The image shows a musical score for Exercise 4, consisting of three staves of music. The notation includes various fingerings (1-5) and articulations (accents, slurs) over a series of notes, likely representing a specific exercise or scale run. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system, with the first staff containing measures 1-4, the second staff containing measures 5-8, and the third staff containing measures 9-12. The notes are primarily eighth and sixteenth notes, with some beamed sixteenth notes. Fingerings are indicated by numbers 1 through 5 above the notes. Articulations include accents and slurs. The overall style is that of a technical exercise from a music textbook.

EXERCISE 5.

EXERCISE 5.

The musical score for Exercise 5 consists of three staves. The first two staves are in 3/4 time, and the third staff is in 4/4 time. The music includes various musical notations such as notes, rests, and fingerings. The first staff begins with a treble clef and a 3/4 time signature. The second staff continues the melody. The third staff, which is in 4/4 time, includes a wavy line indicating an octave (8va.) and a bracketed section with a 2/4 time signature. The score is written in a single system.

These exercises are very important, and must be learned, no matter at what cost of time and trouble.

The essential harmonies in harmonic connection, to be transposed and written out in all the keys.

First position.

First position. Second position.

I IV II V III VI IV VII⁰ V I IV I V I IV II V III VI IV VII⁰ V

4

Second position.

First position. Second position.

I IV II V III VI IV VII⁰ V I IV I V I IV II V III VI IV VII⁰ V

4

Third position.

Anda position.

I IV I₄ V I I IV II V III VI IV VII⁰ V I IV I₄ V I

* Notice and remember the Quarten chord.

1. The first rule in harmony is: In joining two chords, which have one or two notes in common, retain that note (or notes) in the same voice. (Teacher will explain.)

2. Make no progressive fifths or octaves.

† Transpose this exercise into all other keys, which is easy, because the fingering remains the same. The exercises 3, and especially 5 would need to be written out with the proper fingering attached to them. Sustain every note in Example 4 like quarter notes, for the purpose of securing a quietness of the hand, and to accustom it to a *correct* position. Keep the knuckle of the second finger low.

* When the hands have learned to reach and strike octaves *correctly*, then practice this movement in octaves. The exercises on pages 24 and 25 are also very good for this purpose.

Var. 1.

elbow. wrist. elbow. wrist. simile.

Var. 2.

Leggierissimo. (in the lightest manner.)

Var. 3.*

elbow. wrist. elbow. wrist. simile.

* Invert this Exercise, that is: put the broken chords (arpeggios) in the right hand, the sustained chords in the left. Transpose the first and second variations, but not the third.

THE MINOR SCALE.

1. The words *major* and *minor*, from the Latin, are adjectives in the comparative mode, meaning larger and smaller.

2. The minor scale is formed from the major scale by merely altering the third and sixth, flattening or lowering these intervals a chromatic semitone. If the third and sixth are natural tones, as in the scales of C and G, they must be flattened; if sharp, as in the scale of A, they are made natural, viz:



3. The fingering of the minor scale is in most cases like that of the major scale; exceptions will be noticed further on.

4. There are three distinct forms of the minor scale; each one has its advocates; but the one mentioned here is the most rational, as will be seen in the study of harmony. In order to prevent confusion, we will at present confine ourselves to this one.

5. In consequence of disagreement on this subject, the minor scale has never been furnished with a signature of its own; it is only provided with a borrowed one, — borrowed from such a major key as bears the greatest likeness to it. Scales which differ from each other only in one tone, (as stated before,) are considered nearest relatives.

6. The relative major tonica is found a minor third *above* the minor tonica. The signature of the former is used for the latter. The following table may be of some assistance in showing the nearest relations to every key.

	a	-	A	-	f [#]	-	F [#]	-	d [#]	-	D [#]	-	b [#]	
	d	-	D	-	b	-	B	-	g [#]	-	G [#]	-	e [#]	
	g	-	G	-	e	-	E	-	c [#]	-	C [#]	-	a [#]	
<i>Explanations.</i>	c	-	C	-	a	-	A	-	f [#]	-	F [#]	-	d [#]	
1. The capital letters signify major, the small letters	f	-	F	-	d	-	D	-	b	-	B	-	g [#]	
minor keys.	b ^b	-	B ^b	-	g	-	G	-	e	-	E	-	c [#]	
2. The nearest relations	c ^b	-	E ^b	-	c	-	C	-	a	-	A	-	f [#]	
to each major key are: The	a ^b	-	A ^b	-	f	-	F	-	d	-	D	-	b	
5th above, (dominant.) The	d ^b	-	D ^b	-	b ^b	-	B ^b	-	g	-	G	-	e	
fifth below, (subdominant.)	G ^b	-	e ^b	-	E ^b	-	c	-	C	-	a	-		
The relative minor, (on the	C ^b	-	a ^b	-	A ^b	-	f	-	F	-	d	-		
right,) and the minor of the	F ^b	-	d ^b	-	D ^b	-	b ^b	-	B ^b	-		-		
same letter, (on the left.)	g ^b	-	G ^b	-	e ^b	-		-		-		-		

N. B. Let the scholar find out these relations by himself and write them down, starting from any key. The nearest relations to a minor key are: The relative major, (to the left, the major of the same key, (to the right,) the minor key a fifth above, the minor key a fifth below.

N. B. The minor scales of f[#], c[#] and g[#] are fingered by the right hand like their relative major scales, A, E and B.

7. The minor scale differs from that borrowed signature in *one* point, namely, the *seventh*, which must be *raised* a chromatic semitone. This change is made by means of an *accidental* in the course of the piece, whenever it is wanted, viz:



8. Every minor key (or scale), as seen in the preceding table of relations, is related to *two* major keys (or scales)—the *relative major*, from which it may be formed by *sharpening the seventh*; and to the *major of the same key* (letter), from which it differs in the third and sixth, having those two intervals flattened.

9. According to that signature, borrowed from the relative major, the minor scale has three sharps less or three flats more than the major of the same key. If the scholar is perfectly acquainted with the signatures of the major scales, then he may calculate the minor signatures in the following manner:

A major	3 #	E	4 #	B	5 #	F #	6 #	C #	7 #	G #	8 #	D #	9 #
a minor	0	e	1 #	b	2 #	f #	3 #	c #	4 #	g #	5 #	d #	6 #
F	1 ♭	B flat	2 ♭	E flat	3 ♭	A flat	4 ♭			D flat	5 ♭		
f	4 ♭	b flat	5 ♭	e flat	6 ♭	a flat	7 ♭	(g # 5 #)		d flat	8 ♭	(c # 4 #)	
		C major	0	G	1 #	D	2 #						
		c minor	3 ♭	g	2 ♭	d	1 ♭						

10. In trying to learn to play the scales fluently, it happens sometimes that one hand, usually the right, moves a little faster, or that the accents are neglected. Such faults are easily corrected by making a short stop—first, after every group of four notes, then after six—then eight, then twelve, and lastly, after every sixteenth note; extending the scale through two, three, and four octaves. The fingers acquire rapidity much sooner in short groups than in *uninterrupted passages of many notes*. Fingers not already well trained would soon get spoiled by the latter, in acquiring a heavy and dragging movement. Another advantage is this: that a fair opportunity is given to lift the finger for the accent; and lastly, the ear becomes well cultivated in the appreciation of rhythm, knowing instantly (after a little practice) how to distinguish groups of 8, 12 or 16 notes, without counting the single notes.

11. The scholar must write out the twelve minor scales, commit them to memory, and practice them first within the compass of one octave, as indicated on, page 44, before venturing to extend them throughout the key-board.

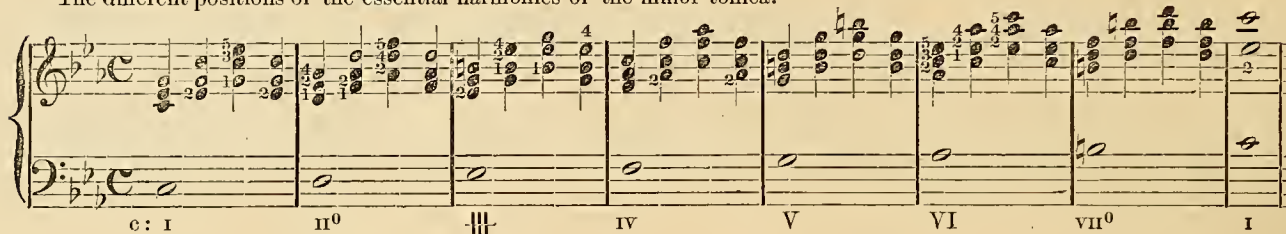
The following chords exist in the minor scale. A small letter indicates the minor tonica.



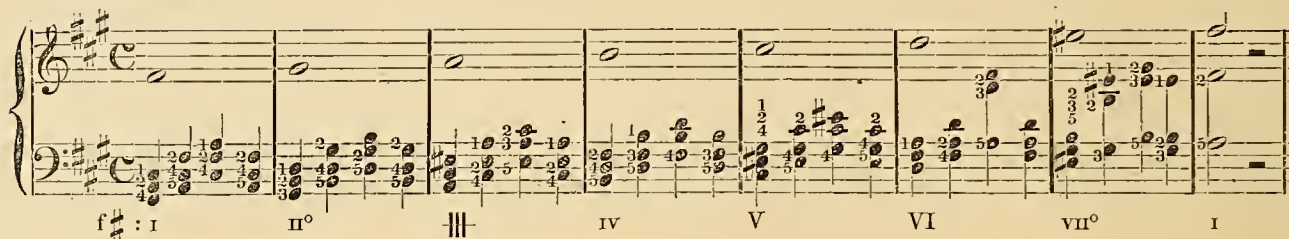
There are two major chords, on the V and VI degree;
two minor chords, " I and IV "
two diminished chords " II° and VII° "
and one augmented chord " III "

It consists of Prime, Major Terz, and Sharp Quinte, and is marked with a large III and a line crossing it.

The different positions of the essential harmonies of the minor tonica.



The inversions.



Transpose this exercise in other keys. For a continuation of this subject, see page 120.

THE MAJOR AND MINOR SCALES IN OCTAVES.

Practice them in this most simple rhythm until considerable fluency and a correct, uniform stroke is acquired. A correct action causes no pain in arms and wrists, and very little fatigue, if the performance lasts only fifteen or twenty minutes. The sooner the pain appears, the stiffer and more faulty is the action. At the moment of the greatest fatigue, resolve to drop the arms loosely from the shoulder, sit more erect, hold the head well up, throw the hands lighter, and you will not only be able to continue playing, but you will regain your strength and get rid of the pain. Give four accents in the measure, thus: / ^ / ; the first and third from the elbow, the second and fourth by a higher stroke from the wrist. Produce the light notes by the least possible motion; for otherwise, the labor is greater, the notes more staccato like, (more disjointed) and the tempo less quick.







Continue thus with the scales of $G\flat$, $f\sharp$, G , g , A , a , $B\flat$, $b\flat$, B , b , and end with C .

me

Octave study on the following cadenza : X : I VI IV II I V₇ I

x : I VI IV II₀ I V₇ I

Simplest form.

An abbreviation; each chord of half notes is struck eight times.

The musical score is divided into six systems, each containing a treble and bass staff. The first system, labeled 'Simplest form.', shows the cadenza in C major with chords I, VI, IV, II, I, V₇, and I. The second system, labeled 'An abbreviation; each chord of half notes is struck eight times.', shows the same cadenza with an abbreviation. The third system, labeled 'C : I with appoggiaturas.', shows the cadenza in C major with appoggiaturas. The fourth system shows the cadenza in A major. The fifth system shows the cadenza in D major. The sixth system shows the cadenza in G major. The score includes various musical notations such as chords, scales, and ornaments.

Transpose into other keys.

Var. 2. The same chords accompanied by scales of the same key note.

The musical score consists of five systems, each representing a different key signature. Each system is written for piano and includes a treble and bass staff. The first system is for D major (D: I), the second for E major (E: I), the third for F major (f: I), and the fourth and fifth systems are for F major (f: I) with a flat (F major). The scales are accompanied by chords labeled VI, IV, and II. The scales are marked with *con 8va.* (with 8va) and *col 8va.* (color 8va). The scales are written in a continuous, flowing manner, with the chords providing harmonic support. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings.

System 1: D: I, VI, IV, II, *con 8va.*

System 2: I, *col 8va.*, VI, IV, II, *con 8va.*

System 3: E: I, VI, IV, II, *con 8va.*

System 4: I, *con 8va.*, V₇, I, *con 8va.*

System 5: f: I, VI, IV, II, *con 8va.*

First system of musical notation. The treble clef staff begins with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The bass clef staff begins with a key signature of three flats and a common time signature. The system contains four measures. The first measure has a chord symbol 'I' and a '4' below the bass staff. The second measure has a chord symbol 'V₇' and a 'b' above the treble staff. The third measure has a chord symbol 'I' and a 'col 8va.' marking above the treble staff. The fourth measure has a chord symbol 'I'.

Second system of musical notation. The treble clef staff begins with a key signature of three flats and a common time signature. The bass clef staff begins with a key signature of three flats and a common time signature. The system contains four measures. The first measure has a chord symbol 'g: I'. The second measure has a chord symbol 'VI'. The third measure has a chord symbol 'IV'. The fourth measure has a chord symbol 'II⁰' and a 'con 8va.' marking above the treble staff.

Third system of musical notation. The treble clef staff begins with a key signature of three flats and a common time signature. The bass clef staff begins with a key signature of three flats and a common time signature. The system contains four measures. The first measure has a chord symbol 'I' and a '4' below the bass staff. The second measure has a chord symbol 'V₇' and a 'b' above the treble staff. The third measure has a chord symbol 'I'. The fourth measure has a chord symbol 'I'.

Fourth system of musical notation. The treble clef staff begins with a key signature of three flats and a common time signature. The bass clef staff begins with a key signature of three flats and a common time signature. The system contains four measures. The first measure has a chord symbol 'A_b: I'. The second measure has a chord symbol 'VI'. The third measure has a chord symbol 'IV'. The fourth measure has a chord symbol 'II' and a 'con 8va.' marking above the treble staff.

Fifth system of musical notation. The treble clef staff begins with a key signature of three flats and a common time signature. The bass clef staff begins with a key signature of three flats and a common time signature. The system contains four measures. The first measure has a chord symbol 'I'. The second measure has a chord symbol 'V₇'. The third measure has a chord symbol 'I'. The fourth measure has a chord symbol 'I' and a 'ped.' marking below the bass staff.

* For melodious effect, the sixth of the minor scale is sometimes changed into a major sixth.

The following Octave study is also constructed on the chords of the tonica, X: I VI IV II $\overset{4}{I}$ V I. These turns can only be played smoothly by placing the thumb *bent* close to the black key, the fifth finger very near the front, so that the hand is turned considerably outward, and the fourth finger, well curved, is perpendicular over the key next to be struck. Do not move the arm backward and forward in a sawing-like fashion. Strike accented notes from the elbow, all light notes from the wrist; make no attempt to connect or slur; avoid all superfluous motion; strike close to the key; keep the arms hanging loose; sit perfectly erect and still. Transpose throughout *all* the major keys.

The musical score is an octave study in 12/8 time, consisting of four systems of two staves each (treble and bass). The first system is labeled 'I' and 'VI'. The second system is labeled 'IV' and 'II'. The third system is labeled 'I' and 'V7'. The fourth system is labeled 'I' and 'ped.'. The score includes various musical notations such as notes, rests, and dynamic markings. The first system has a tempo marking of 12/8. The second system has a tempo marking of 12/8. The third system has a tempo marking of 12/8. The fourth system has a tempo marking of 12/8. The score includes various musical notations such as notes, rests, and dynamic markings. The first system has a tempo marking of 12/8. The second system has a tempo marking of 12/8. The third system has a tempo marking of 12/8. The fourth system has a tempo marking of 12/8.

N. B. In forming the turn, commence with the principal note; the second note is either a whole or a half tone above, (must always be such as is found in the scale or key in which the passage is written); the third note is like the first; the fourth is a diatonic *semitone* below the principal note; the fifth like the first; the sixth note of the group is a connecting link with the next, and must be like the second in the key.

* This sign, *col 8va.* or *con 8va.* loco, signifies a continuation of octaves. The reading is thus made more simple, and the use of many leger lines avoided.

Transpose the following exercise in D. Exchange in your mind the signature of five flats for that of two sharps, but be careful of the right leading note in every turn.

The musical score is organized into six systems, each with a grand staff (treble and bass clef) and a 12/8 time signature.

- System 1 (D Major):**
 - Exercise **D2: I** (left hand) and **VI** (right hand) are marked *con 8va.* and *loco.*
 - Exercise **IV** (left hand) and **II** (right hand) are marked *con 8va.*
 - Exercise **I** (left hand) and **V** (right hand) are marked *con 8va.*
- System 2 (E-flat Major):**
 - Exercise **I** (left hand) and **VI** (right hand) are marked *con 8va.*
 - The right hand of exercise VI includes a *ped.* (pedal) marking.
- System 3 (E-flat Major):**
 - Exercise **IV** (left hand) and **II** (right hand) are marked *con 8va.*

The instruction "Transpose into E flat." is written above the second system. The key signature changes from two sharps (D major) to three flats (E-flat major) between the first and second systems.



* The 1st finger is placed across both keys (B and A).



f minor. Transpose in f# and other minor keys.



f: I *cres.* VI *cres.*

con 8va



p *cres.* II⁰ *cres.* *p*

con 8va



4 I *cres.* V⁷ *cres.*

con 8va



f *con 8va*

Transpose in G major, also in A and a.

63

g: I

con 8va

VI

IV

II⁰

con 8va

I

con 8va

This system contains three systems of musical notation for G major. The first system shows measures 1-4 with a treble clef and a bass clef, both in 12/8 time. The second system shows measures 5-8. The third system shows measures 9-12. Chord symbols g: I, VI, IV, II⁰, and I are placed above the staves. The notation includes various accidentals and a 'con 8va' marking.

Transpose into minor.

B: I

con 8va

VI

IV

II

I

con 8va

V⁷

etc.

This system contains three systems of musical notation for G minor. The first system shows measures 1-4 with a treble clef and a bass clef, both in 12/8 time. The second system shows measures 5-8. The third system shows measures 9-12. Chord symbols B: I, VI, IV, II, I, and V⁷ are placed above the staves. The notation includes various accidentals and a 'con 8va' marking. The final measure of the third system is marked with 'etc.'.

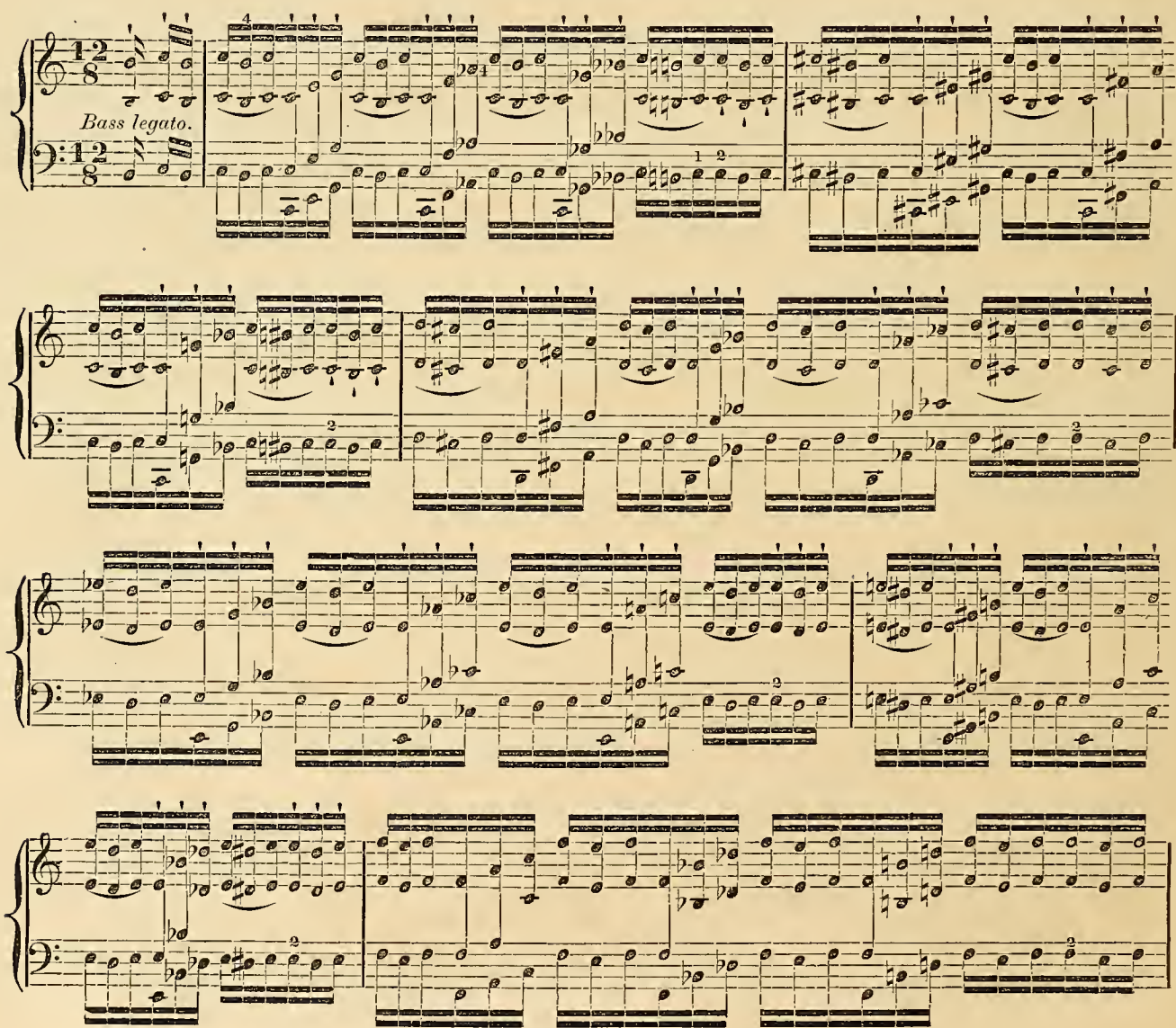
* Supply the omitted chord of the tonic.

The following Octave exercise may be better understood and committed to memory by learning first the simple chords on which it is founded, viz: $\begin{smallmatrix} 5 \\ 1 \end{smallmatrix} \begin{smallmatrix} b4 \\ 1 \end{smallmatrix} \begin{smallmatrix} b5 \\ 1 \end{smallmatrix} \begin{smallmatrix} 7^{\circ} \\ 1 \end{smallmatrix}$



After having learned the following exercise as written, reverse the movement; i.e. play octaves with the left, and single notes with the right hand, and lastly octaves in both hands.

The group of six notes must not be played as if it were a combination of two triplets, thus: $\begin{smallmatrix} \wedge \\ \text{note} \end{smallmatrix} \begin{smallmatrix} \wedge \\ \text{note} \end{smallmatrix} \begin{smallmatrix} \wedge \\ \text{note} \end{smallmatrix} \begin{smallmatrix} \wedge \\ \text{note} \end{smallmatrix} \begin{smallmatrix} \wedge \\ \text{note} \end{smallmatrix} \begin{smallmatrix} \wedge \\ \text{note} \end{smallmatrix}$ its rhythm is thus: $\begin{smallmatrix} \wedge \\ \text{note} \end{smallmatrix} \begin{smallmatrix} \wedge \\ \text{note} \end{smallmatrix} \begin{smallmatrix} \wedge \\ \text{note} \end{smallmatrix} \begin{smallmatrix} \wedge \\ \text{note} \end{smallmatrix} \begin{smallmatrix} \wedge \\ \text{note} \end{smallmatrix} \begin{smallmatrix} \wedge \\ \text{note} \end{smallmatrix}$ Accent the first note of every group of octaves with an elbow stroke; the left hand has throughout finger action, and plays legato.





MAJOR SCALES IN THIRDS AND SIXTHS. See rule for fingering on page 42, No. 5.

The third finger of the right hand on the leading note, the third finger of the left on F \sharp —the first sharp.

1

G

R. H.

L. H.

D

A

The page contains five systems of musical notation, each consisting of a treble and bass staff. The systems are labeled with their respective keys: E, B, and F#.

- System 1 (E major):** The treble staff begins with a treble clef and a key signature of two sharps (F# and C#). The bass staff begins with a bass clef and a key signature of two sharps. The notation includes various fingering numbers (1, 2, 3, 4, 5) and an *8va* marking with a wavy line indicating an octave shift.
- System 2 (B major):** The treble staff begins with a treble clef and a key signature of three sharps (F#, C#, and G#). The bass staff begins with a bass clef and a key signature of three sharps. The notation includes various fingering numbers and an *8va* marking.
- System 3 (F# major):** The treble staff begins with a treble clef and a key signature of three sharps (F#, C#, and G#). The bass staff begins with a bass clef and a key signature of three sharps. The notation includes various fingering numbers and an *8va* marking.
- System 4 (F# major):** The treble staff begins with a treble clef and a key signature of three sharps. The bass staff begins with a bass clef and a key signature of three sharps. The notation includes various fingering numbers and an *8va* marking.
- System 5 (F# major):** The treble staff begins with a treble clef and a key signature of three sharps. The bass staff begins with a bass clef and a key signature of three sharps. The notation includes various fingering numbers and an *8va* marking.

The following text is present in the fourth system:

The fingering like preceding scale.

RULE. Guard the fourth finger of the *left* hand in ascending, and the fourth finger of the *right* hand in descending. The fourth finger of the *left* hand on the fourth (the new flat), the fourth finger of the *right* on B flat.

This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The music is characterized by extremely rapid sixteenth-note passages, often spanning multiple octaves. Fingerings (1-5) are indicated throughout to guide the performer. The key signature begins in F major (one flat) and changes to B-flat major (two flats) in the third system. The fourth system changes to E-flat major (three flats), and the final system is in a key with three flats (B-flat major or D-flat minor). The notation is dense and complex, typical of advanced technical exercises or virtuosic concert pieces.

Play all scales also in the following rhythm.


1. A \flat

2. D \flat

The fourth finger on all black keys.

THIRD PART.

THE SLUR.

A slur,  in the strict sense, signifies that the notes encircled by it are not only smoothly connected, but also that the accentuation, as explained in all former lessons, is suspended; that only the first note of the slurred group is accented, and that the different groups formed by the slurs are clearly separated. Give the accents in the following lesson with wrist action, and notice particularly the good note in one hand, while the other plays a bad or light note.

legato and regular accentuation.

No. 1. 

Regular accentuation, as explained in the first part.

No. 2. 

Marcato. SYNCOPATION. 

Accent from the wrist.

Accent by finger.

* These dots cause the notes over or under which they are written to be played *detached* or *marcato*, from the wrist.

** In a series of detached notes, it is well to produce the principal accents with *elbow* action; but see that the arm is not raised too high, and that it falls easily, without any sign of strain or pressure. See page 34.

*** The accent is here transferred from the third to the second quarter. Wrist action will answer.

IRREGULAR ACCENTUATION CAUSED BY SYNCOPATION. (Read again the note on syncopation, page 16.) Each little phrase may be repeated several times if necessary.

No. 3. 

wrist action.

finger action.

wrist action.

mind the accents in both hands.

finger action for both hands.

no interruption.

no interruption.

no interruption.

all finger action.

elbow.

wrist.

elbow.

wrist.

simile.

No. 4. Accents by syncopation. ♩ = 132.

* Elbow action. ** Wrist action. This syncopated note is only half as heavy as the first note of the measure.

A WALTZ.

No. 5. ♩ = 152. Accentuation varied by means of the slur.

no accents.

no accents.

legato.

marcato.

No. 6. ♩ = 108.

SWISS SONG.

Melody prominent

no accents.

* Give a light accent from the wrist on the first note of the slurred group, and separate them well.

† Here you have a strong accented note by the elbow, also a distinctly marked note by the wrist, only lighter, against very light, unaccented notes in the treble; the same reversed in the following four bars.

‡ Regular accentuation by the finger; elbow and wrist action in the bass.

§ A stroke with high uplified finger in the bass against a light note in the right hand. The bass has the regular, rhythmical accent in the beginning of every measure; the right hand gives a light accent on the beginning of every slurred group.

|| A good note in bass against a bad note in treble.

AIR TYROLIEN.

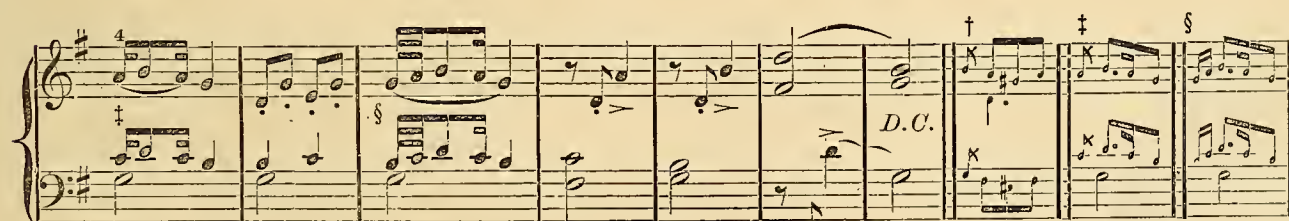
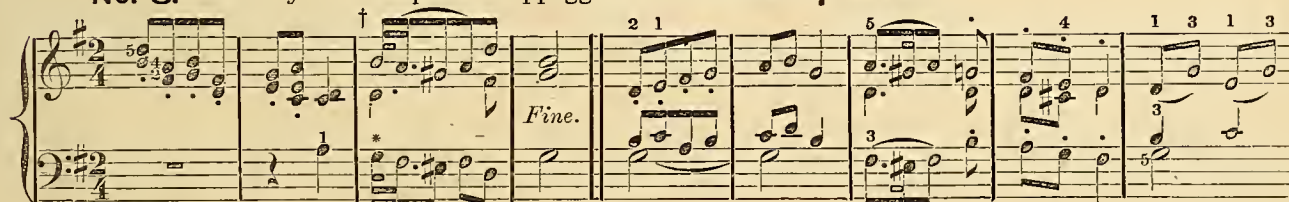
No. 7. M.M. $\text{♩} = 108$. Dots, syncopated notes, and Appoggiaturas, commonly called short beats.



Accents for the elbow.



No. 8. Harmony in three parts. Appoggiaturas continued. $\text{♩} = 120$.



Usually written thus.

* This quick sixteenth bears some likeness to the appoggiaturas in the fourth line, but differs from them in three points: 1st, it is closely joined to the preceding note; an appoggiatura is always detached, and therefore, like the first note of a group, played by the wrist. 2d, it has its own time, however little that may be; the other has not, but takes its time from the principal note, to which it is attached; and 3d, the main feature of distinction, and one rarely ever attended to, is this: the former falls on a light part of the measure, and comes before a beat, when the appoggiatura comes exactly (instead of the note before which it is placed) on a good part of the measure, and is therefore itself a good note, which is particularly apparent when the appoggiatura is long. But even the quickest appoggiatura claims its accent.

No. 9. Slow. ♩ = 100. Fingering by extension. Long appoggiaturas.

* An appoggiatura without the crossing line, thus, ♩ or ♩ receives half the value of the note before which it stands, and of course the accent.

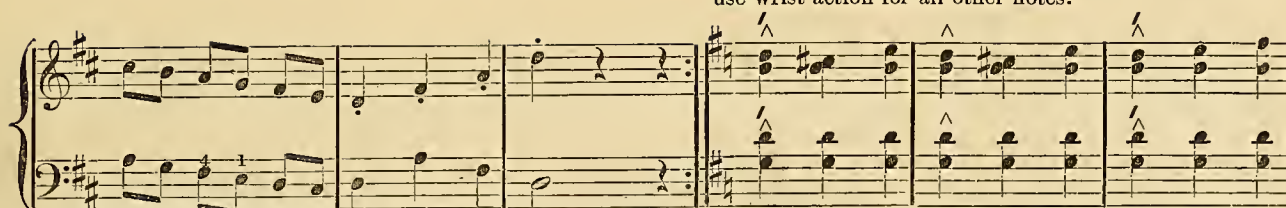
† This note, G, shows that the harmony of the Bass is written in two parts (two voiced); and that according to the stem turned down and the dot, G is held as long as three eighths; the upper stem indicates that it is the first eighth of a group of three eighths.

The following example shows several doublings.

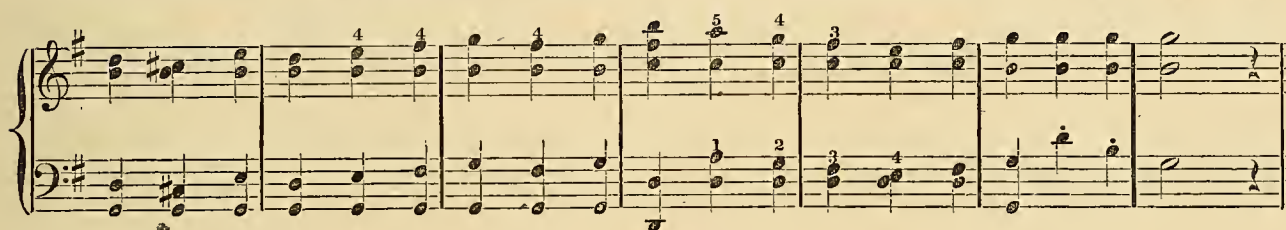
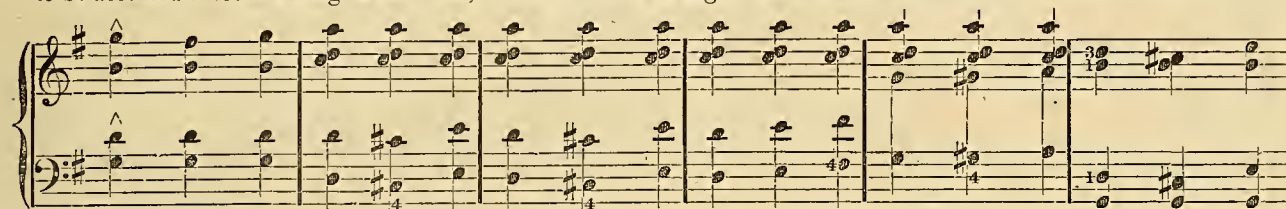
A WALTZ.

No. 10. ♩ = 132. Elbow stroke on the first note of every phrase.

Accent the first note of every two bars by the elbow;
use wrist action for all other notes.

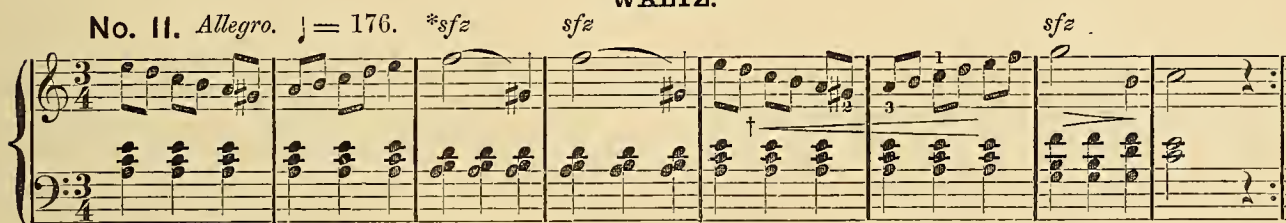


If we regard rhythm in a higher sense, or on a larger scale, then the different measures which form a phrase stand in the same relation to each other as do the different beats of a measure; here are four bars forming a phrase; the first ought to be accented twice as strong as the third, or four times as strong as the second and fourth.



WALTZ.

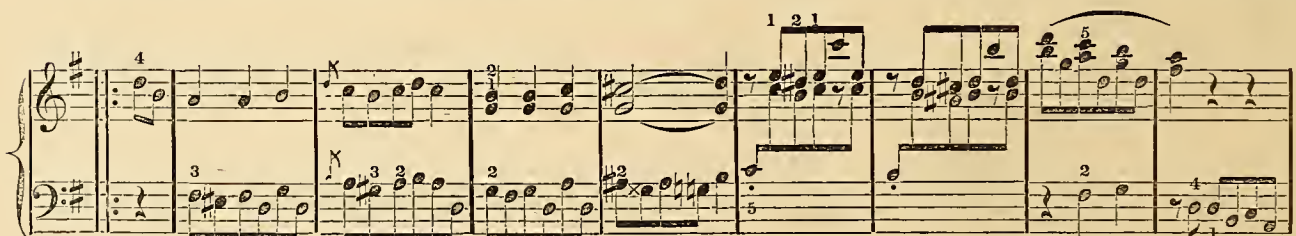
No. II. *Allegro*. $\text{♩} = 176$. **sfz*



**sfz* An abbreviation of the word *sforzato*, meaning: to be strongly accented. Such accents are generally given with elbow action.

† < > *crescendo* and *decrescendo* — a gradual increase and decrease of tone.

No. 12. M.M. ♩ = 120. Menuetto with Variations.



Var. 2.

Var. 3.

* See note on page 26.

Repeat from the mark.

$\text{♩} = 6$. GALOP. Use an elbow stroke on every place where the letter e is marked, and learn to employ this movement on future occasions where a strong accent is wanted, and the note (to be struck) is unconnected with the preceding one.

No. 13.

B. These staccato marks answer the same purpose as the rests in passage marked A.

† A chord thus marked is struck four times, like eighths.

* Notice the light note of the right hand against the accented one in the left.

No. 14. $\text{♩} = 88$. ECOSSESAISE. Fingering by contraction and extension.



Elbow and wrist action.



No. 15. ALLEGRO SCHERZANDO. $\text{♩} = 80$.



*All finger action; keep a steady hand. The accents must be throughout the piece strong and prominent.

† Distinguish the staccato (·) from the marcato (.) mark; the hand is instantly withdrawn from the staccato note; the marcato touch has been formerly explained; see page 34.

Andantino. M. M. $\text{♩} = 48$. Study on double notes.

No. 16.

Legato e dolce.

fz f *mp*

M. M. $\text{♩} = 108$.

p *cres.* *p*

* Hold the upper note, and connect it with the following, while the finger is lifted from the lower, in order to strike it again.

† L. H. Left hand. § *fz*, or *sfz*, *sforzato*, strongly accented. ‡ Here you can only connect the lower notes closely,

* This star indicates the principal accent in every phrase. Separate phrases from each other. By learning correct accentuation and separation of members and phrases, you produce the same effect which a good reader or speaker does who understands punctuation.

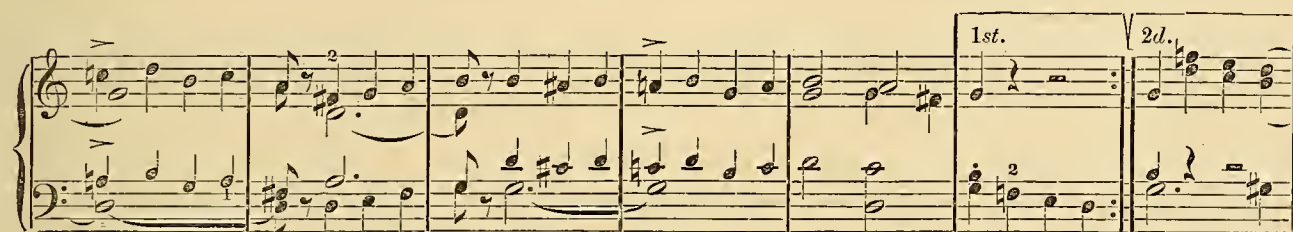
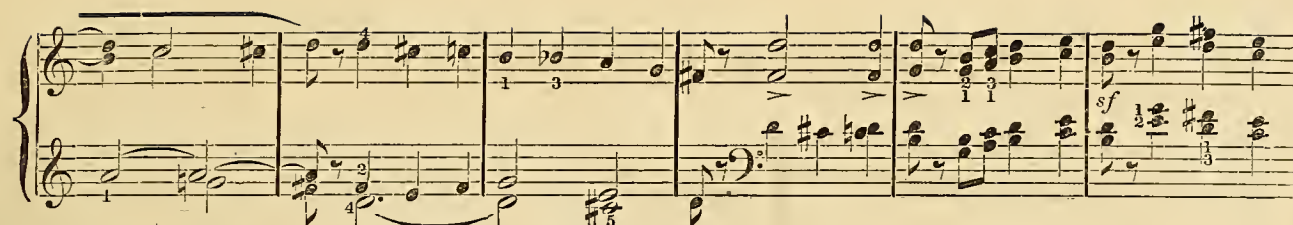
Moderato. M.M. $\text{♩} = 116$.

No. 17.

The musical score for No. 17 is written in G major (one sharp) and common time (C). It consists of six systems of two staves each (treble and bass clef). The tempo is *Moderato* at 116 M.M. (♩ = 116). The score includes various fingerings (1-5), slurs, and dynamic markings: *mf* (mezzo-forte), *p* (piano), *dolce* (dolce), and *sfz* (sforzando). Stars (*) are placed above certain notes to indicate principal accents. The piece concludes with a double bar line and repeat dots.

No. 18. M.M. ♩ = 120. Double notes legato.

No. 19. Allegretto. M.M. ♩ = 120. Double notes continued.



See page 5.

Exercises on double notes for both hands. Repeat each bar many times.

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28 29 30

No. 20. Two voiced. $\text{♩} = 120$.

p *Fine.*

f *p* *D.C.*

cres *cen* *do.* *f* *D.C.*

No. 21.

$\text{♩} = 88.$

Minor.

Fine.

Major.

D.C.

* A composition, in which at the end of each strain the first part of the subject is repeated. † To many players, it is a matter of indifference whether this bass note is held down or not. Care should be taken that each note receives its exact value; that the arm and wrist do not move; that the fifth finger strike with the tip—not the whole length. Notice, also, the heavy note in the bass against the light note in the treble. ‡ While the fifth finger keeps this note down, its knuckle must not be sunk in; if it is, the finger is rendered powerless,

WALTZ.

No. 22. *Grazioso. $\text{♩} = 132$.

The musical score is written for piano and consists of six systems, each with a grand staff (treble and bass clef). The key signature has one sharp (F#), and the time signature is 3/8. The tempo is marked 'Grazioso' with a quarter note equal to 132 beats per minute. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with fingerings (1-5) and articulation marks (accents, slurs). The piece concludes with a double bar line and repeat dots.

*Grazioso — in a flowing, graceful style.

No. 23. * Canzonet. ♩ = 138.

with simplicity.

Bass legatissimo.

Var. I. ♩ = 138.



* Canzone — a song. The style of this air and variation is simple, yet contains many points which will admit of great expression. The accompaniment must be studied with particular care.

† The right hand has a light note (the last of a phrase), the left hand an accented one.

A FAVORITE AIR FROM MOZART'S DON JUAN.

No. 24. *Presto.* (very quick.) ♩ = 168.

The musical score is written for piano and bass. It begins with a piano (*p*) dynamic and a tempo marking of *Presto.* (very quick.) with a quarter note equal to 168 beats. The key signature has two flats (B-flat major). The score is divided into six systems, each with a piano and bass staff. The piece includes various musical notations such as slurs, fingerings, and dynamics. A turn symbol is used in the fourth system, and a double asterisk marks the end of the piece.

* This figure  indicates a Turn. Play instead of the note f  as above.

SONATINE.

89

No. 25. *Allegro.* $\text{♩} = 132$.



The musical score for Sonatine No. 25 is written for piano and bass. It begins with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The score is divided into six systems. The first system has a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melody with some chromaticism. The third system features a repeat sign for 8 measures. The fourth system has a treble staff with a melodic line and a bass staff with a supporting line. The fifth system continues the melody with some chromaticism. The sixth system concludes the piece with a final cadence. Dynamic markings include *f* (forte), *p* (piano), and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5. An 8-measure repeat sign is used in the third system.

8~~~~ (Ottava alta.) Play the notes an octave higher. † Do not overlook the good note in the bass against the light note in the treble.

A SONG.

No. 26. Cheerful. ♩ = 176.

The musical score is written for piano in 3/8 time, key of D major. It consists of five systems of music. The first system begins with a forte (*f*) dynamic and includes a 'Fine.' marking and a piano (*pp*) dynamic. The instruction 'legato.' is written above the staff. The second system includes 'cres' (crescendo), 'ped.' (pedal), 'cen' (crescendo), and 'do.'. The third system includes 'ped.' and 'f ped.'. The fourth system includes 'D.C.' (Da Capo) at the end. The score features various musical notations including slurs, accents, and fingerings.

* The skips in the left hand require a great deal more attention of the player than the flowing melody; the fear of missing the note will naturally beget stiffness of the arm and wrist, by which either the finger presses and sticks fast, or the note is struck too staccato, whilst the wrist becomes stiff and the arm is withdrawn by a sudden jerk. To avoid this evil, the student ought to fix the eye upon the key which is to be struck, keep the arm still, but entirely loose, moving the wrist in such a manner as to describe a half circle in attacking the distant note, thus, , not thus, . In slow tempo the finger must remain upon one key until the very instant when the next note is to be struck. In Allegro movement the action of the hand ought to be similar to the bounding of an elastic ball.

† The damper Pedal (vulgarly misnamed the loud Pedal) is employed for sustaining notes which are beyond the reach, but never intended for any other purpose.

‡ The first note of every slurred group receives the accent; but where no slurs are written, the accent falls on the first note of the measure.

AIR from the Opera of ZAMPA

No. 27. $\text{♩} = 112$.

Allegro.
leggierissimo.

cres - cen - do. f

dolcissimo.

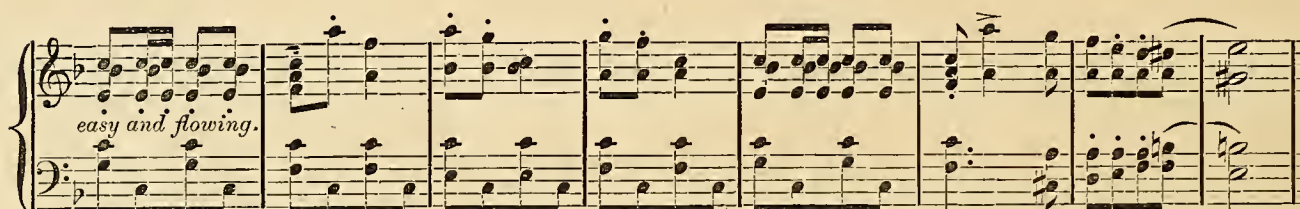
cres - cen - do. f

ff ped.

Exercise preparatory to a Trill or Shake.*



No. 28. ♩=120. GALOP. Marcato touch.—Wrist action.



*Practise at first with each hand separately, keeping all the while strict time; striking, not pressing, the keys; accenting only the first note of every measure, and commencing exceedingly slow in order to get the notes even in length and force. Petersilea's hand-rest is very serviceable in exercises of this description, for steadying the arm. Each hand ought to be able to perform the quarter note in about 120 of M.M. before both hands should be employed.

Practise with different fingers, viz: 2 and 1, 3 and 2, 4 and 3. You may also commence the trill with C.
tr is the sign for a trill — a quick repetition of two adjoining notes.

Exercise on the Shake.

tr



The whole notes to be held down continually, while the two bars are repeated gradually quicker, but exceedingly light, at least twenty times.



No. 29. Allegro. $\text{♩} = 144$.

A multi-measure musical piece in common time, marked 'Allegro' with a tempo of 144 beats per minute. The piece features complex chordal textures and rapid sixteenth-note passages in both hands. It includes various dynamic markings such as *p* (piano), *fn* (fortissimo), *cres.* (crescendo), and *sf* (sforzando). The notation is divided into four systems, each containing multiple measures with intricate fingering and articulation instructions.

No. 30. GALOP. $\text{♩} = 120.$

No. 30. GALOP. $\text{♩} = 120.$

f

No. 31. GALOPADE. ♩ = 144.

NO. 31. GARDNER. J. H.

5X 4 212 X 5 2 5 5 > > 1 3

p *f*

AIR RUSSE.

No. 32. *Un poco Adagio.* ♩ = 84.

* Change fingers without striking again.

No. 33. ♩ = 120. GALOP. Very light finger action — both hands legato.

* The first note of each phrase must be articulated from the wrist, all other notes from the finger only.

† The same member or phrase repeated on a higher key is articulated more pointedly.

‡ On a lower key more subdued.

PRELUDE.

By J. N. HUMMEL.

No. 34.

First system (4 measures):
Measure 1: Treble clef, C4 quarter, D4 quarter, E4 quarter, F#4 quarter. Bass clef, C3 half, F#3 half. Dynamics: *p*.
Measure 2: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, G2 half, C3 half.
Measure 3: Treble clef, D5 quarter, C5 quarter, B4 quarter, A4 quarter. Bass clef, D3 half, G2 half.
Measure 4: Treble clef, G4 quarter, F#4 quarter, E4 quarter, D4 quarter. Bass clef, E3 half, A2 half.

Second system (4 measures):
Measure 5: Treble clef, C5 quarter, B4 quarter, A4 quarter, G4 quarter. Bass clef, B2 half, E3 half.
Measure 6: Treble clef, F#4 quarter, E4 quarter, D4 quarter, C4 quarter. Bass clef, F#2 half, B2 half.
Measure 7: Treble clef, D4 quarter, C4 quarter, B3 quarter, A3 quarter. Bass clef, C3 half, F#3 half.
Measure 8: Treble clef, G4 quarter, F#4 quarter, E4 quarter, D4 quarter. Bass clef, G2 half, C3 half.

No. 35. $\text{♩} = 120$. GALOP.

First system (8 measures):
Measure 1: Treble clef, Bb4 quarter, Eb5 quarter. Bass clef, Bb2 half, Eb3 half. Dynamics: *p*.
Measure 2: Treble clef, C5 quarter, Bb4 quarter. Bass clef, F3 half, Bb3 half.
Measure 3: Treble clef, D5 quarter, C5 quarter. Bass clef, G3 half, Eb3 half.
Measure 4: Treble clef, E5 quarter, D5 quarter. Bass clef, A3 half, F3 half.
Measure 5: Treble clef, F5 quarter, E5 quarter. Bass clef, Bb3 half, G3 half.
Measure 6: Treble clef, G5 quarter, F5 quarter. Bass clef, C4 half, A3 half.
Measure 7: Treble clef, A5 quarter, G5 quarter. Bass clef, D4 half, Bb3 half.
Measure 8: Treble clef, Bb5 quarter, A5 quarter. Bass clef, E4 half, C4 half.

Second system (8 measures):
Measure 9: Treble clef, Bb5 quarter, A5 quarter. Bass clef, F3 half, Bb3 half. Dynamics: *cres.*
Measure 10: Treble clef, C6 quarter, Bb5 quarter. Bass clef, G3 half, A3 half.
Measure 11: Treble clef, D6 quarter, C6 quarter. Bass clef, A3 half, Bb3 half.
Measure 12: Treble clef, E6 quarter, D6 quarter. Bass clef, Bb3 half, C4 half.
Measure 13: Treble clef, F6 quarter, E6 quarter. Bass clef, C4 half, D4 half.
Measure 14: Treble clef, G6 quarter, F6 quarter. Bass clef, D4 half, E4 half.
Measure 15: Treble clef, A6 quarter, G6 quarter. Bass clef, E4 half, F4 half.
Measure 16: Treble clef, Bb6 quarter, A6 quarter. Bass clef, F4 half, G4 half.

Third system (8 measures):
Measure 17: Treble clef, Bb6 quarter, A6 quarter. Bass clef, G4 half, A4 half. Dynamics: *f*.
Measure 18: Treble clef, C7 quarter, Bb6 quarter. Bass clef, A4 half, Bb4 half.
Measure 19: Treble clef, D7 quarter, C7 quarter. Bass clef, Bb4 half, C5 half.
Measure 20: Treble clef, E7 quarter, D7 quarter. Bass clef, C5 half, D5 half.
Measure 21: Treble clef, F7 quarter, E7 quarter. Bass clef, D5 half, Eb5 half.
Measure 22: Treble clef, G7 quarter, F7 quarter. Bass clef, Eb5 half, F5 half.
Measure 23: Treble clef, A7 quarter, G7 quarter. Bass clef, F5 half, G5 half.
Measure 24: Treble clef, Bb7 quarter, A7 quarter. Bass clef, G5 half, A5 half.

No. 36. MARCH. $\text{♩} = 108$.

The musical score for No. 36, March, is written for piano in 4/4 time with a tempo of 108 beats per minute. The score consists of six systems of music. The first system includes dynamics *p*, *mf*, and *f*, and a *marcato.* instruction. The second system includes *cres*, *cen*, *do.*, and *f*. The third system includes *ff*, *sfz*, *Fine.*, and *dolce.*. The fourth system includes *D.C. al fine.*

† Strike the arpeggio $C\sharp$ with the lower note F, together. ‡ Strong note in bass—light note in treble. There are many similar places in this piece, and especially in some of the following lessons.

No. 36. $\text{♩} = 92$.

Vivace.
p

1st. *2d.*
f ped.

mf *ped.* *f* *mf* *delicato.*

legato. *Trio.*

dolce. *fp ped.* *f* *fp ped.*

f *ped.* *dal Segno.*

No. 37. ♩=108. GALLOPADE.

TRIO.

Bass legato.

* Accents in the bass against light notes in treble.

Exercises within the compass of a sixth. The finger marks over the notes are for the right hand, those underneath for the left hand, which plays the same passage an octave lower than written.

12 numbered musical exercises, each consisting of a right-hand staff and a left-hand staff. The exercises are in treble and bass clefs, featuring various rhythmic patterns and fingerings indicated by numbers 1-5 above or below notes. The exercises are arranged in four rows of three.

No. 38. WALTZ. ♩ = 176.

Musical score for No. 38, a Waltz in 3/8 time. The score is in G major (one sharp) and consists of four systems of two staves each. The first system includes dynamics *p*, *mf*, and *cres.* The second system includes the instruction *brillante.* and a first ending bracket. The third system includes the instruction *delicato.* and a first ending bracket. The fourth system includes the instruction *brillante.* and first and second ending brackets. Fingerings are indicated by numbers 1-5 above or below notes.

No. 39. SLOW MARCH. (Four voiced.) $\text{♩} = 84$.

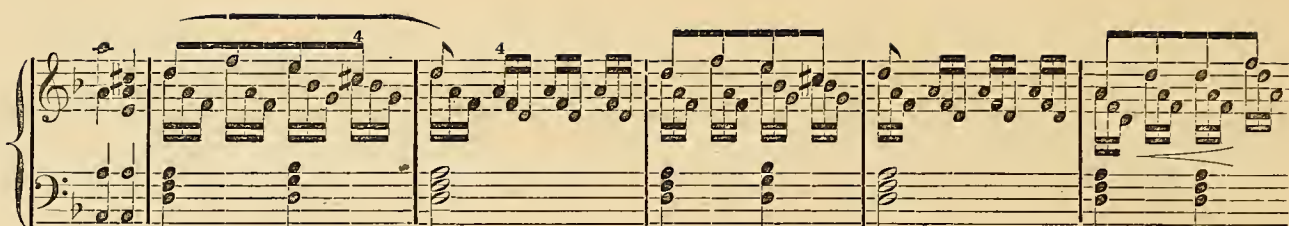
† Mind that the appoggiatura is struck at once with the lower notes, as explained on page 73.

No. 40. Allegro. $\text{♩} = 88$.

This page of musical notation consists of six systems of staves, each containing a treble and bass staff joined by a brace. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system begins with a treble staff featuring a 4-measure rest and a 5-measure rest, followed by a 4-measure rest. The bass staff has a 4-measure rest. The second system starts with a treble staff featuring a 4-measure rest and a 21-measure rest, followed by a 4-measure rest. The bass staff has a 4-measure rest. The third system begins with a treble staff featuring a 4-measure rest and a 2-measure rest, followed by a 4-measure rest. The bass staff has a 4-measure rest. The fourth system starts with a treble staff featuring a 4-measure rest and a 2-measure rest, followed by a 4-measure rest. The bass staff has a 4-measure rest. The fifth system begins with a treble staff featuring a 4-measure rest and a 2-measure rest, followed by a 4-measure rest. The bass staff has a 4-measure rest. The sixth system starts with a treble staff featuring a 4-measure rest and a 2-measure rest, followed by a 4-measure rest. The bass staff has a 4-measure rest.

Dynamics and articulation markings include *p cres.*, *f*, *pp*, *mf*, and *leggerissimo.*. Fingerings are indicated by numbers 1 through 5. The piece concludes with the instruction *con 8va.* followed by a wavy line.



Four staves of musical notation. The first staff begins with a treble clef and a common time signature. It contains two measures of music, each with a first ending bracket. The second staff continues the melody with similar first ending brackets. The third staff features a more complex rhythmic pattern with eighth and sixteenth notes. The fourth staff concludes the piece with a final cadence. Fingerings and articulation marks are present throughout.

No. 42. SONG. $\text{♩} = 92$.

A piano and vocal score for 'No. 42. SONG.' in 4/4 time. The tempo is marked $\text{♩} = 92$. The score is written for piano (left hand) and voice (right hand). The piano part features a steady accompaniment of eighth notes. The vocal line includes lyrics: 'leggerissimo.', 'cres - cen - do.', 'cres. molto.', 'ped. cres.', 'cen -', 'dim.', and 'p'. The score includes various musical markings such as *leggerissimo*, *cres.*, *cres. molto*, *ped.*, *dim.*, and *p*. There are also first ending brackets and a final cadence marked with a double bar line and repeat dots.

* A termata — —full pause.

No. 43. ♩=108. GALLOPADE. Heavy notes in the bass against light notes in treble.

scherzando. p *mf*

1st. 2d. *f*

Fine. delicato.

f

♩=100. Fingering by extension, to facilitate the reach of Octaves. (Light finger action—steady wrist.)

Legato.

8va.

EXERCISES WITHIN THE COMPASS OF AN OCTAVE. Play two octaves apart.

1 2 3 4 5 6 7 8 9 10 11 12

No. 44. MARCH. $\text{♩} = 120$.

p *mf* *cres*

- cen - do. *f* *mp* *mf* *f*

ff *Fine.* *dolce.*

D.C. *p*

No. 45. MARCH WITH VARIATIONS. $\text{♩} = 120$.

Theme by KALKBRENNER.

First system of the March with Variations, measures 1-8. The music is in G major (one sharp) and 2/4 time. It features a piano introduction with chords and a melody in the treble clef. Fingerings 1, 2, 1 and 2, 5 are indicated. A piano (pp) dynamic is marked at measure 7.

Second system of the March with Variations, measures 9-16. The melody continues in the treble clef, with a bass line in the bass clef. A piano (p) dynamic is marked at measure 15.

Var. I. $\text{♩} = 120$. Treble legato.

First system of Variation I, measures 1-4. The treble clef has a legato melody, and the bass clef has a steady accompaniment. A mezzo-forte (mf) dynamic is marked at measure 1.

Second system of Variation I, measures 5-8. The melody continues in the treble clef. Dynamics include mezzo-forte (mf) at measure 5, piano (p) at measure 6, and mezzo-forte (mf) at measure 8.

Third system of Variation I, measures 9-16. The melody continues in the treble clef. Dynamics include piano (p) at measure 9, crescendo (cres.) at measure 10, piano (p) at measure 11, and diminuendo (dim.) at measure 12.

Var. 2. M.M. $\text{♩} = 120$. Staccato movement.*

First system of Variation II, measures 1-4. The music is in a staccato style. The treble clef has a melody with staccato notes, and the bass clef has a steady accompaniment. A piano (p) dynamic is marked at measure 1.

* Produced by a higher throw of the hands, like waving, not jerking. Use elbow action for the strong accents.

The melody played from the elbow and wrist, the accompaniment from the fingers only, in the lightest manner.

Var. 3.

accent from the elbow and wrist.

MY HOME.

No. 46. Cheerful. $\text{♩} = 72$.

Two systems of piano accompaniment for No. 46. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. The music is marked with a forte *f* dynamic. The second system continues the piece, featuring a crescendo *cres.* marking, a piano *p* dynamic, and a final forte *f* dynamic. Fingerings and articulation marks are present throughout.

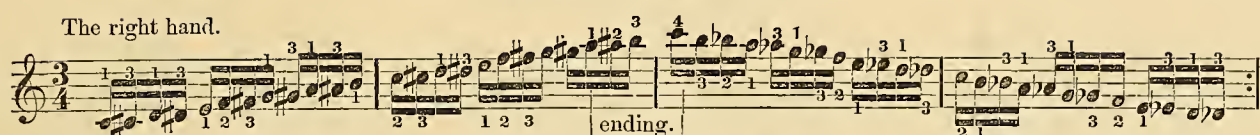
WHERE IS THE TRUE MAN'S FATHERLAND? (Four-voiced.)

No. 47. With firmness and precision. $\text{♩} = 100$.

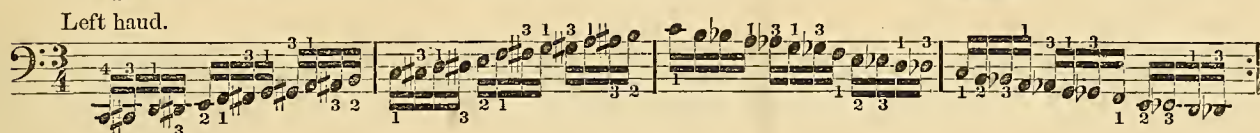
Four systems of piano accompaniment for No. 47. The first system is in 4/4 time with a key signature of one sharp (F#). It includes markings for *rit.* (ritardando), *f* (forte), and *mp* (mezzo-piano), ending with a *ritard.* marking. The second system continues with *mf* (mezzo-forte) and *mp* dynamics, followed by a crescendo *cres.* and the words "cen - - - do." The third system features a *f* dynamic, a *dolce.* (dolce) marking, a *f* dynamic, a *f* *riten.* (ritardando) marking, and a *sfz* (sforzando) marking. The fourth system includes a *sfz* marking, a *rit.* marking, a *sempre f* (sempre forte) marking, and a *p* (piano) dynamic. A footnote at the bottom left states: † See note on page 112.

THE CHROMATIC SCALE.*

The right hand.



Left hand.



† In minor sixths.



‡ In contrary motions.



* **RULE OF FINGERING:** Place the third finger of either hand on the black keys; the second finger is only wanted when two white keys come together, and the fourth finger in the beginning and ending of the scale.

† When these passages can be played with smoothness and certainty, it is necessary that the compass should be extended; the chromatic scale ought also to be studied in major Sixths, minor Thirds, and Tenths. The insertion of them would occupy too much space, and since their construction is so simple, it is decidedly easier to learn them without the notes, for the attention would only be disturbed by looking at them.

‡ Practise also the chromatic scale in octaves for both hands, but use free wrist-action for the light notes, and elbow-action for the accents. (See note on page 44.) In playing octaves *legato*, there is danger of playing with stiff wrists; therefore, it is better to postpone the octave playing in the *legato* style, until they can be played fluently in the former (the *marcato* and *staccato*) style.

Thus far, all the exercises and pieces were written for mechanical action (the mechanical touch); the fingers, wrists and elbows acted like hammers. This kind of music stands in the relation to the following eight pages that drawing does to painting; there can be no doubt that a person, in order to become a good painter, should first learn the use of the pencil.

The touch is twofold: *Mechanical*, and *Melodious* or expressive.

Some pieces and passages admit only the former; others, only the latter; still others, and by far the greater part of good music, both. Every fine player knows this. Unconsciously, a good player will use the one or the other, as circumstances may require. But this seeming unconsciousness is the result of a perfect mechanism first acquired, and superior taste and judgment added in later studies. Those who have really talent for music, will acquire the melodious touch as easily and naturally as an intelligent reader or speaker, when deeply impressed with his subject, will show his emotion in his voice and manner, and communicate his own feelings to an audience. Any one *without* talent for music may learn to execute mechanically very well, frequently better than talented ones; but any attempt to *teach* him to play with expression amounts to no more than to induce him to exhibit a variety of musical grimaces and caricatures.

PART IV.

THE MELODIOUS TOUCH AND MUSICAL EXPRESSION.

No. 1. Adagio pathetic.

p *mf* *f* *sfz* *ped.* *ritenuto.* *a tempo.* *tr* *dolcissimo.* *ped. riten.*

* This mark { before a chord causes it to be played arpeggio (in the harp style). The lowest note is struck first, and each higher note follows in quick succession. The fingers must not quit the keys until the full length is given to the chord.

† ♧ These marks indicate that the notes, over or under which they are placed, must be heavy, solid, sonorous.

No. 2. Adagio cantabile. ‡

dolce. p *cres.* *mf* *f* *p*

‡ Sound the notes exactly together, but do not strike them rudely; rather, lower the hand or arm gently, like setting down carefully a precious burden. Especially notice the crescendos and diminuendos.

TRANSCRIPTION OF WEBER'S SONG.

Frey und froh mit muntren Sinnen. A cheerful Song of a Happy Wanderer.

The first four bars express health, happiness, and a glorious prospect; the next four bars are full of tender affection; the following sentence expresses gratitude for the past—religious devotion; the conclusion indicates perfect assurance in a happy future. Nearly every note must be played by well regulated elbow action, in order to get intensity of tone.

No. 3. *Not too fast.*

* When a slur is drawn over dotted notes, it signifies that the notes are to be separated, yet played with a melodious or expressive touch, (as if a thing is carefully set down,) and not hammered with a loose wrist action, as if a thing is dropped or thrown down; or, I might say, as if things are fastened together by pressure (screws) or by strokes (hammer and nail.) But is the former not always nicer and better? one might ask. By no means. Only think of a lather (carpenter) attempting to use screw-driver and screws for fastening his laths. The mechanical action produces uniformity of tone, which sometimes is wanted as much as uniformity in the stitches of a sewing-machine. The melodious touch adapts itself to the continually varying tone which may be needed on especial occasions. The former (mechanical) has for its field strict time, correct accentuation, and rapidity of motion; that of the latter is unbounded; for it must accommodate itself to the gentlest soul's whisper as well as to the wildest storm of passion.

The beginning of C. M. v. WEBER'S E MINOR SONATA.

No. 4. *Moderato.*

sorrowful. *cres.* *cres-*

cen - do. *f* *p*

cres. *f* *sfz* *ff*

No. 5. *Adagio religioso.*

molto cres. *pp* *ritenuto. a tempo.* *p dolce.*

No. 6. *Adagio non troppo.*

J. N. HUMMEL.

cres. *dim.*

p

No. 7. *Andante con molto espressione.*

J. N. HUMMEL.

dolce. *p* *L. H.* *p* *fp* *cres.* *p* *fp*

TENNYSON'S BUGLE SONG. "The splendor falls on castle walls."

No. 9. *Tranquillo.*

The musical score is written for piano and voice. It begins with a piano (*p*) dynamic and a *cres.* (crescendo) marking. The first system shows the piano accompaniment with a bass line and a treble line. The second system introduces the vocal line with the lyrics "poco a poco cres - - cen - - do." and a *f* (forte) dynamic. The third system continues the piano accompaniment with a *ped.* (pedal) marking. The fourth system features a *f* (forte) dynamic and a *sfz* (sforzando) marking. The fifth system is marked *pp* (*murmurando*) and includes a *ped.* marking. The sixth system concludes with a *dolce.* (dolce) marking and a *ped.* marking.

ped. * ped. * *dolcissimo.* ped. * ped. * *pp e rit.* ped. * *ppp*

DIE BETENDE.

(I. Abenheim.)

Transcribed by F. P.

Andante.
p legatissimo. *poco ritard*


sfz
ped. *

p

sfz
ped. * *pp* ped. * ped. *

GLEICH NEBELWÖLKCHEN SCHWINDET.
(Abenheim.)

Transcribed by T. P.

No. 8. M.M. = 

molto legato. *p* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

f *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

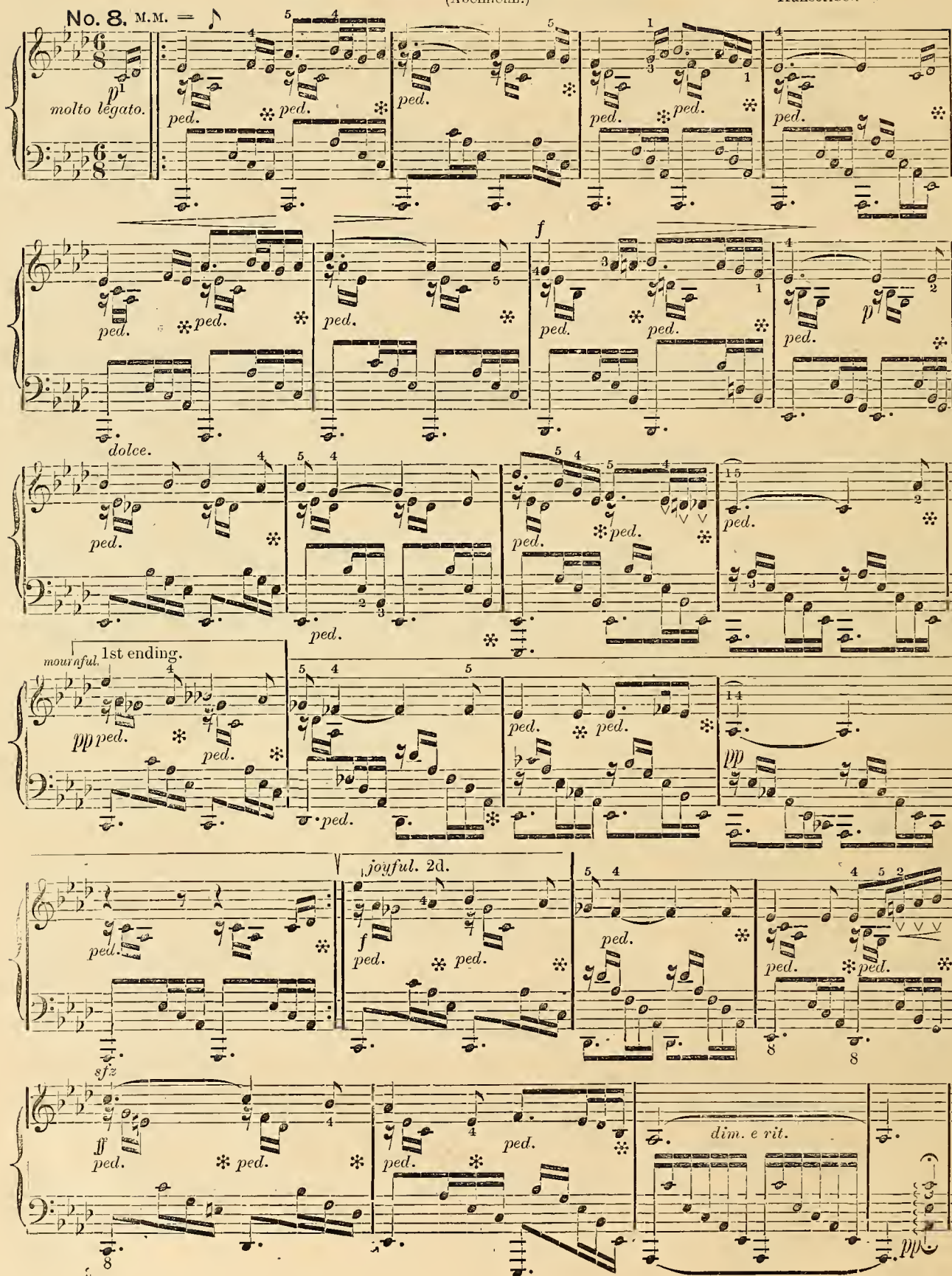
dolce. *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

mourful. 1st ending. *pp* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

joyful. 2d. *f* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

sfz *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

dim. e rit. *pp*



slow and feelingly

ped. *pp* *ped.* *rit.* *a tempo.* *delicato.* *molto cresc.* *ritenuto.* *a tempo.* *sempre diminuendo.* *pp*

The lowest Bass notes are played like appoggiaturas, and receive their full value by the correct use of the damper pedal. Be careful to give the correct time to the two eights in the left hand against the three in the right, as explained on page 26. [For continuation see Transcriptions of Petersilea's Songs.]

No. 1. Exercises in Harmony. To be transposed.

1st. position. 2d. position. 3d. position.

C: I II I V I c: I II° I V I

No. 2. Transpose also in all minor keys.

X: I VI IV II I V I

No. 3.

2d. position.

I IV II° V III- VI IV VII° V I II° I V I.

3d position.

No. 4.

Sexten chords.

MINOR.

I VI II V III- VI IV VII° V I II I V I. I IV II° V III- VI IV VII° V etc.

No. 5.

Quarten chords.

Write out the second and third position and transpose through all the major and minor keys.

The scholar may be made acquainted with these chords immediately after the scales are learned.

Each tone of the scale can appear in three different harmonies of the tonica (leitceigenen Dreiklangen), as Terz, Quinte, or Octave.

No. 6. MAJOR.



X: I VI IV II VII° V III I VI IV II VII° V III I VI IV II VII° V III I

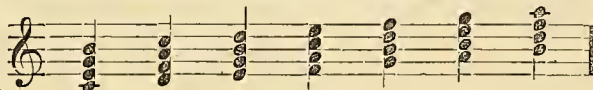
No. 7. MINOR.



X: I VI IV II° VII° V III I VI IV II° VII° V III I VI IV II° VII° V III I

FOURCHORDS OR SEPTIMEN CHORDS.

By adding to a threechord (two-thirds placed one above the other) one more third, we obtain a *fourchord*. It is composed of Prime, Terz, Quinte, and Septime, and is indicated in thorough bass writing by the cypher 7. The Septime generally *descends* one whole tone or half tone, the Terz *ascends*—this is called the resolution. Neither of these two intervals must be doubled. The following seven fourchords are found in the major scale. The first and fourth are called *major fourchords*. They are formed of a major threechord



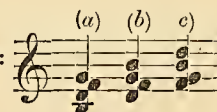
with large Septime, 7. The second, third, and sixth are minor *fourchords*, composed of minor threechords and small Septime; the fifth is called *dominant fourchord* (major threechord and a small Septime.) The chord on the seventh degree of the scale is called *diminished*, because it is formed of a diminished threechord and small Septime. N.B. We shall speak in another place of another diminished fourchord, which occurs much more frequently than the one mentioned here. It is composed of a diminished threechord and diminished Septime, or produced by joining three minor thirds, one above the other. The following example contains all the fourchords of the major scale and their resolutions. It is to be transposed through all the twelve major keys.



A fourchord has four positions, viz :



and three inversions :



(a) The Terz being in the bass, the foundation note lays six degrees higher—has become Sexte; the Septime lays one degree below the foundation note, and forms with the bass the interval of Quinte. This chord is called *Quint sexten* chord, and is indicated by $\frac{6}{5}$. (b) The Quinte being bass note, the foundation note has become Quarte; the Septime, laying one degree below the foundation note, forms with the bass the interval of Terz. This chord is therefore called *Terz quarten* chord, and is marked with the cypher $\frac{4}{3}$. (c) The Septime is bass note; the foundation note lays one degree higher, and forms with the bass the interval of Secunde; it is therefore called *Secunden* chord, and is marked with the cypher 2. N.B. Remember the difference between *Bass note* and *Foundation note*. Any interval may be employed as bass note. Foundation note is that note from which the chord is originally formed.

The essential harmonies of the tonica as Quint sixteen chords and their resolutions. Transpose.



Terz quarten chords.



Secunden chords.




Notice, 1st, that a Secunden chord always resolves into a Sexten chord; 2d, that in the Dreiklang here succeeding the Septimen chord, the foundation note is doubled in the Prime; that the harmony is therefore to be considered four-voiced throughout.

A. The dominant Septimen chord—its four positions and resolutions. Transpose. Elbow action for the 1st and 5th eighth.



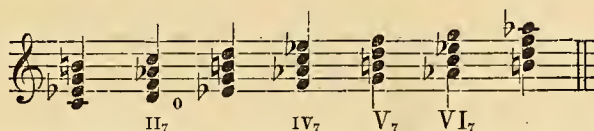
B. The dominant Septimen chord—its inversions and resolutions. The right hand may practice here the tremolo and trill.




The tremolo, as indicated here by the first two eighths, is produced by finger action. The principal motion is in the second finger joint; the wrist is somewhat raised, the back of the hand *not* level, but slanting towards the fifth finger. Keep the fingers well bent, touch the key with the end of the finger nail, and let the finger slide from the key towards the hand. The thumb moves in the direction of the third finger, the arm and wrist remain motionless. Practice this movement also with first, second, third and fourth finger, playing four thirty-seconds  to every eighth in the bass. Learn the tremolo also with the left hand. Tremolos can also be made in octaves. Of course it requires, then, a very nice wrist action. The hand must not be thrown off the key, but must remain close to it, rising and falling with the key—a mere trembling of the hand. When practicing this movement in octaves, it would be advisable to commence slowly, playing at first only two, then three, and lastly, four notes to each chord.

SEPTIMEN CHORDS OF THE MINOR TONICA.

If we add to each essential threechord of the minor scale a seventh, such as the scale furnishes, the result will be as follows:



The *first* chord cannot be considered a Septimen chord, because the B would naturally move up to C, and be therefore only an appoggiatura. The *third* chord is no fundamental harmony on account of sharp fifth;

it might move thus:  in which case, both B and D are appoggiaturas.

The *seventh* chord is not a fundamental harmony, because the bass note B cannot move up a fourth in the resolution, as all Septimen chords do; it would resolve into the threechord C; it is self-evident therefore, that it is derived from the dominant chord G; nevertheless, this fourchord occurs very frequently, and is quite important; more of it hereafter.

There are only four fundamental chords in the minor scale, viz:


1. One on the *second* note of the scale — a diminished threecord with small Septime;
a diminished Septimen chord marked II_7° .
2. One on the *fourth* note of the scale — a minor threechord with small Septime;
a minor Septimen chord marked IV_7 .
3. One on the *fifth* note of the scale — a major threechord with small Septime;
a dominant Septimen chord marked V_7 .
4. One on the *sixth* note of the scale — a major threechord with large Septime;
a major Septimen chord marked VI_7 .

RECAPITULATION. *There are only seven fundamental harmonies, viz:*

Three threechords: major, minor and diminished; and *four fourchords:* the dominant, major, minor and diminished. All other chords in music are derived from these.

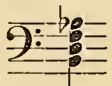
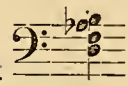
Exercise in which the four fundamental Septimen chords of the minor scale occur. To be transposed.

NONEN CHORDS OR FIVE CHORDS.

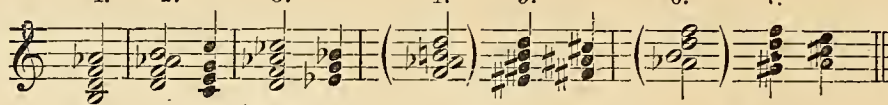
A major or minor Terz may be added to a dominant Septimen chord, viz:  The first is called the large, the second; the small Nonen chord; It resolves in the tonica.

harmony, one of the intervals is necessarily omitted; frequently the foundation note. The first chord appears then like a diminished threechord and small seventh, like the before-mentioned diminished Septimen chord on the seventh degree in the major scale, or on the second degree in the minor scale, and deserves no further notice. The second chord (with omitted foundation note) consists in a diminished threechord and *diminished* seventh, or a chord composed of three minor thirds placed one above the other.

It is also called a *diminished Septimen chord*, and although *not* a fundamental harmony, occurs very frequently, and renders most important service in modulation.

If the diminished Septimen chord  is inverted thus:  we perceive that the interval A ♭ - B forms an augmented second; but since an augmented second and a minor third sound alike, we can take the inverted chord as new harmony resting on a different foundation note by merely imagining the augmented second to be a minor third.

1. 2. 3. 4. 5. 6. 7.




C: V₇ - Eb: V₇ F#: V₇ A: V₇

If we take the first inversion by 2. and change the augmented second a ♭, b, into a minor third: a ♭ c ♭, we get a diminished Septimen chord belonging to the tonica E ♭, (see 3.)

If we take the second inversion (see 4.) and form minor thirds, (see 5.) we get a diminished Septimen chord belonging to the tonica F #.

If we take the third inversion, (see 6.) and proceed in the aforesaid manner, we get a diminished Septimen chord belonging to the tonica A. (See 7.)

N. B. Each of the four notes in a diminished Septimen chord may be taken as the None (ninth); by lowering it a semitone, you will produce a dominant Septimen chord:



This diminished chord, originally a Nonenchord, can also be resolved in such a manner, that the None (original Ninth) remains, and becomes the foundation note of the following Major or Minor tonica.

There are therefore sixteen different resolutions—into eight major and eight minor keys.

1. You may resolve it into any Key which lies a semitone higher than any one of the four tones of the diminished Septimen chord, viz.

1st resolution E to F. 2d. res. E to f. 3d. res. G to A ♭. 4th. res. G to a ♭.



F: V I II I V I f: V I II° I V I A ♭: V I II I V I a ♭: V I II° I V I

5th res. A # to B. 6th res. A # to b. 7th res. C # to D. 8th res. C # to d.



B: V I II I V I b: V I II° I V I D: V I II I V I d: V I II° I V I

2. The diminished chord can be resolved into any key which is part of the chord.

9th res. 10th res. 11th res. 12th res.

E: I II I V, I e: I II° I V, I G: I II I V, I g: I II° I V, I

13th res. 14th res. 15th res. 16th res.

Bb: I II I V, I bb: I II° I V, I Db: I II I V, I db: or C# I II° I V, I

The scholar is advised to write and play these modulations in other keys, placing the diminished chord on the following

two keys. and Any other changes cannot be made without returning to the intervals of the chord

THE AUGMENTED SIXTEN CHORD.

Another derived chord of great importance is formed of a minor threechord in the first inversion by sharpening the foundation note: it resolves thus: Frequently this harmony appears as a fourchord; it is then formed from a minor Quint sixteen chord, and resolves thus: An augmented sixth differs from a small seventh only on paper; the last-mentioned chord is in sound like a dominant Septimen chord, but a seventh always descends, while the augmented sixth ascends. A *third chord*, bearing a great likeness to the former, is derived from a dominant Septimen chord by flattening the Quinte; it is generally used as a Terz quarten chord, viz:

Example in which both afore mentioned chords occur:

MODULATION

Signifies a change from one tonica into another. The keys which are near relations (as shown on page 52) may succeed each other immediately; the more distant harmonies can only be brought into harmonic connection by an intervening harmony. (Referring to the table of page 52.) In wishing to modulate from C to any key with more than one flat, f minor will lead the way to it. (C is dominant to F.) On the other hand, wishing to go from C to any key with more than one sharp, the relative minor a will form the connecting link. It may be further noted, that a modulation is most complete when terminating in the formula:

$\overset{6}{II} \overset{4}{I} V_7 I$ or $\overset{6}{II} \overset{4}{I} V_7 I$. The minor termination thus: $\overset{6}{II} \overset{4}{I} V_7 I$ or $\overset{6}{II} \overset{4}{I} V_7 I$.

Modulations from C major to all other major keys— in close harmony.

C to D \flat .

C to D.

f: V I V VI II V I f: VI - I V II V I C: I VI D: V VI II

D \flat : III C: I

C to E \flat .

g: V I C: V VI II V I f: V I E \flat : V VI II V I g: VI I C: V VI II V I

C to E.

C to F.

C: I VI a: V I E: I V I a: V I V I II V I F: V I V I II V I

C: VI

C to G \flat .F \sharp (G \flat)

C: IV I V VI II V I f: V I VI I II V I b: V I I I II V I

G \flat : V G: III C: V

C to G.

C to A \flat .

G: IV I V VI II V I C: V I V VI II V I f: V I V I II V I

A \flat : VI

C to A.

A \flat : I VI V I II V I C: I VI V VI II V I d: V I V VI II V I

C: I A: C: II

C to B \flat . C to B.

f: V I B: V VI II V I B \flat : I VI C: V VI II V I C: I VI B: V I II V I

In this manner may the scholar write and play modulations, starting from all the other keys, until correctness and fluency is obtained; when it may be advisable to introduce some changes, by which the melodious character can be much improved. The diminished chord with diminished Septime, for instance, as may be seen in the following:

C to D \flat . C to D. C to E \flat . C to B.

e: V I C: V VI II V

From C major to all minor keys in extended harmony.

C to d \flat . C to d.

f: V I d \flat : V $_7$ VI II $^{\circ 6}_5$ V I d \flat : f: VI $_4^1$ V II $^{\circ 6}_5$ V C: I VI d: V $_7$ VI II $^{\circ 6}_5$ V I

C to e \flat .

C: II V $_5^6$ I II $^{\circ 6}_5$ V I f: V I e \flat : V $_7$ VI II $^{\circ 6}_5$ V I e: VII $_4^{\circ 4}$ VI C: I II $^{\circ 6}_5$ V I

C to e. C to f.

e: VI II $^{\circ 6}_5$ V I VI II $^{\circ 6}_5$ V I C: III V $_2$ I II $^{\circ 6}_5$ V I f: V I VI IV $_4^1$ V I

C to f \sharp .

f: I V $_4^1$ V $_7$ VI II $^{\circ 6}_5$ V I f: V I VI V $_5^6$ I II $^{\circ 6}_5$ V I f \sharp : I IV C: V I II $^{\circ 6}_5$ V I

C to g.

C: I VI g: VII⁰ I II⁰₅ I V₇ I C: V₇ Id: V₇ I C: V₅ I II V₇ I C: I VI a: V₆ I V₇ I

a^b to C. C to a.

a^b: A^b: C: I II⁰₅ V₇ I C: Ia: V₃ I II⁰₆ I V₇ I C: VI V₅ I II₆ I V I

C to b^b. C to b.

F: V₇ I II⁰ I V₇ I b^b: - F: V₇ I V₇ I C: I VI b: VII⁰ V I II⁰₆ V₇ I

b: I IV I₄ IV I V₇ I C: III 4

The knowledge of harmony is indispensable; it will greatly facilitate the reading of notes, assist the memory, and enable the player to play understandingly. No scholar, if properly taught, should be allowed in playing a piece in which chords occur, to pass them, without being able to understand and explain every combination. The following modulation, in which each chord is accompanied by the scale of the same key, offers many practical advantages; therefore modulate in the same manner, from any key to every key.

C to D^b.

f: V sfz 8va. D^b: V₇ sfz 8va. VI sfz 8va. ped. *

Boston Public Library
Central Library, Copley Square

Division of
Reference and Research Services

Music Department

The Date Due Card in the pocket indicates the date on or before which this book should be returned to the Library.

Please do not remove cards from this pocket.



B. P. L. Bindery.
JAN 20 1904

